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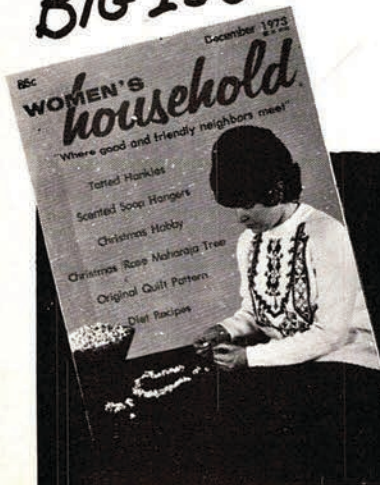
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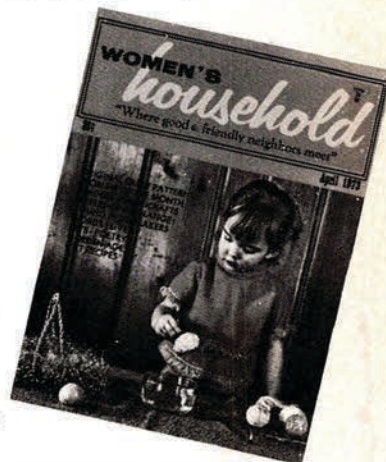
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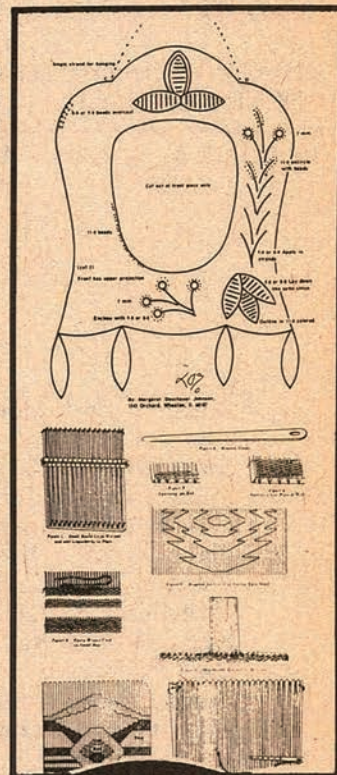
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EDITOR

Barbara Hall Pedersen

ASSOCIATE EDITOR

Edward Kutlowski

DIRECTOR OF PHOTOGRAPHY
BRUCE C. RAINAUD

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MARIE BATES

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From Your Editor

In our quest for needlework designs which truly represent the best of the past, we find the works of one woman in particular so superior as to merit our special attention. It is always cause for celebration when we turn up one of Mary Card's beautiful designs, and we know that an avalanche of letters from grateful readers is certain to follow its publication.

Those of you who appreciate her artistry may have taken the trouble to learn something of Mary Card's life, and you are probably aware that she was an Australian who had won a reputation as that country's foremost needlework designer long before her work was introduced in the United States. What you may not realize, however, is that her life itself offers us another kind of model, for it is the story of triumph over adversity.

In February of 1918, Needlecraft Magazine of Augusta, Maine, published the first of what were to become the best-loved needlework designs ever presented to the American public. In an interview given in that year, Mary Card said:

"I had to give up teaching through defective hearing. I had considered teaching to be my life-work, and loved it, so that when the trouble came it looked as if the door had slammed on life for me. There was nothing for it but to open another door, so I began taking stock of my qualifications, eliminating all the things I could not do without hearing. Until you have parted with one of your senses you have no idea how many things there are you can't do without that particular sense. I tried to turn handle after handle, but for awhile no door would open without hearing. Finally I sifted it down to this: I could write, but not well enough to earn a living; I could draw, but understood only the elements of design; and I could do most kinds of needlework. There was plainly not a living in any of these singly, but a happy thought occurred to me to combine them and become a professional designer and teacher of needlework through the press."

And thus did opportunity, disguised as always, present itself to Mary Card.

Best wishes from your editor,

Barbara Hall Pedersen

Curtains and portieres of Georgian inspiration have a unique charm. Colored wools in soft tones are as typical of this work as its interesting and varied stitches.

The portieres illustrated are made of cotton homespun and may be lined with sateen. Though one of champagne color is generally used, there is no reason why it should not be of a more distinct color if it harmonizes with the rest of the room. Three shades of copper and one of brown are used in the flowers. An enlarged detail of one of these shows many of the stitches used.

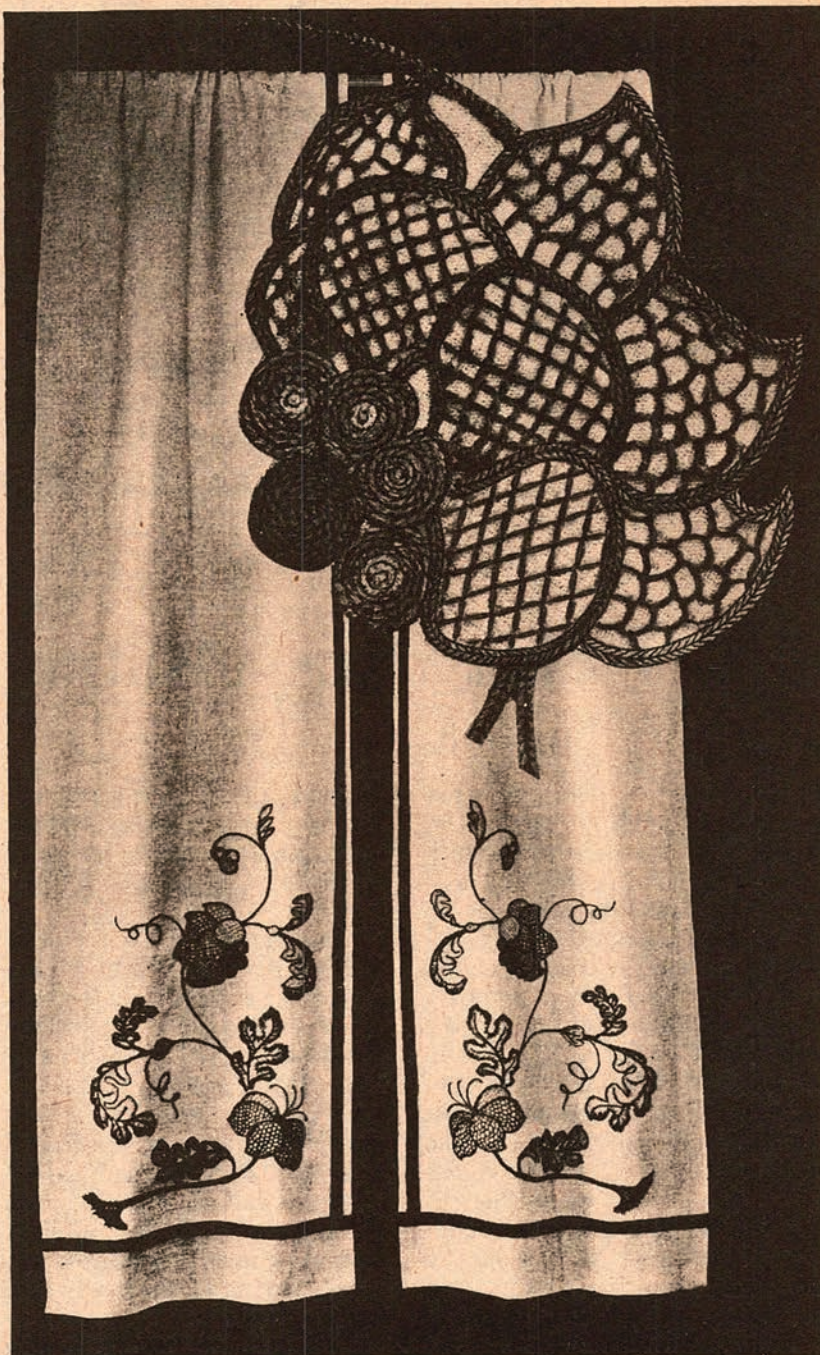
In each petal are two shades of wool. If in the first one the outline stitch is in the lightest shade, then the filling-in stitch is of the medium shade. The next two petals are of the medium and darkest shades, and the others are of dark copper and brown.

The filling-in stitches are worked first. For the inner row of petals, take long stitches from one side to the other, and then cross them with long stitches running in the opposite direction. This divides the petals into little squares or diamonds. At each intersection, catch the threads into place with a tiny stitch of a darker shade. The other petals are filled in with Brussels-net stitch. Two rows of outline-stitch finish all the petals.

The dark disc forming the flower-center is worked in brown, and the others in two shades of green. The discs are composed of outline-stitch, begun at the center and worked to the edge in spiral form. The center of the other flower is worked in two shades of green in solid and outline-stitch. All the veinings of the leaves are in blue outline-stitch. Some of the leaves have one side in long and short stitch, and the other in outline- and seed-stitch. The stems are brown.

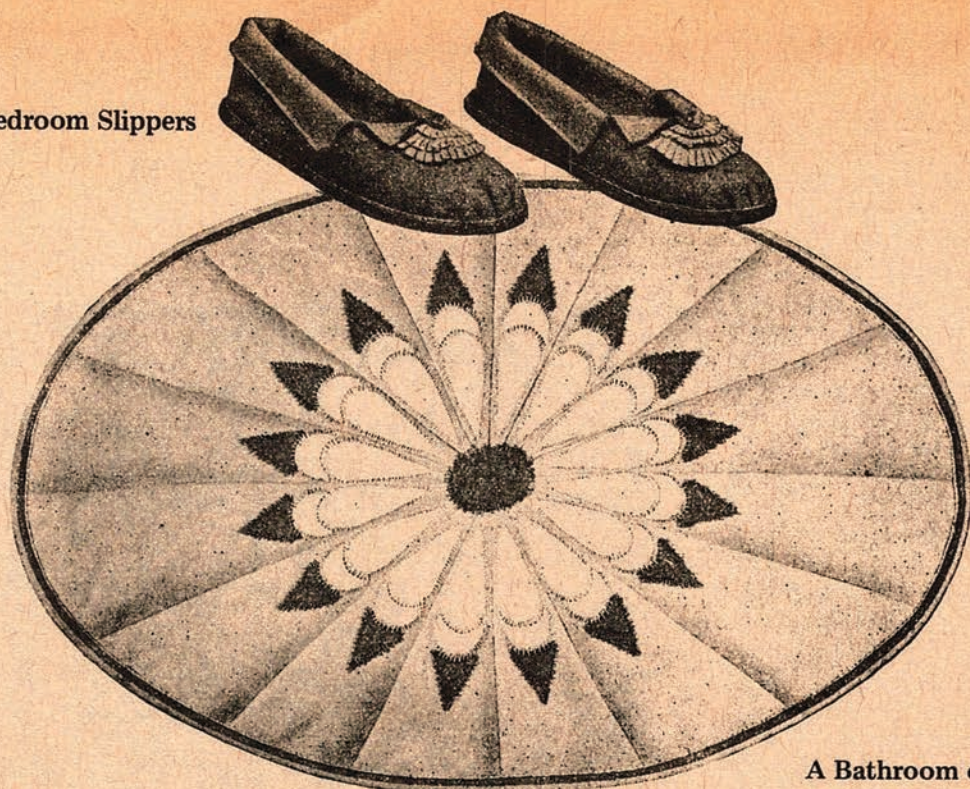
A four-inch hem is laid along the bottom of the portiere, and one an inch wide along the inner side. Both are turned to the right side and finished with a row of black braid. The outer edge of the braid is sewn into place with brown buttonhole or blanket stitch. Groups of three little upright stitches about half an inch apart hold the other edge in place.

PORTIERES EMBROIDERED IN WOOL



Made of cotton homespun, these portieres have the hems finished with a row of black braid, held in place with fancy stitches. The wool embroidery is in shades of copper and greenish blue.

Comfortable Bedroom Slippers



A Bathroom or Bedroom Rug

Gay Felts Are Usable In Many Ways

If you have a place in your home for a touch of gay color, perhaps in the bathroom, the nursery, on the veranda or in a camp or summer bungalow, there is no more usable material than felt.

Although the contrasting colors are in themselves very decorative when superimposed one upon the other, a little touch of stitchery in embroidery-floss adds a touch of brilliancy that contrasts most effectively with the dull suede-like surface of the felt and involves little, if any, more work than to secure the various parts with simple sewing stitches. Aside from the contrast of opposing textures the embroidery affords opportunity for the introduction of just a bit of opposing color, all of which adds life and sparkle to the picture.

It requires but little imagination to interpret the small decorative panel as either "jolly, round, red Mr. Sun" getting up in the morning, or saying "Good Night" as he slowly disappears below the horizon at the end of the day. It all

depends upon your point of view and whether you wish to make use of it as a nursery picture, or as a cushion, chair-back or wall hanging.

The background is sky-blue felt, neither light nor dark. At the top are cloud effects in jade green and a few nebulae in beige of the palest tone, all outlined with a line of couching in orange.

A narrow band of green felt marks the horizon and just above is a view of the disappearing sun done in yellow, gold and orange, placed one over the other, while lines of couching in various shades of yellow and violet radiate along the outer edge.

A little way below the green horizon is a corresponding line of orange, both bands, as well as the semicircular discs forming the sun, being held in place with invisible sewing stitches with self-color.

Finally, as a frame, a quarter-inch strip of golden yellow is placed flush with the edges and held midway with a line of couching in

the same shade of orange as that which outlines the clouds.

Six threads of stranded floss, held at quarter-inch intervals with a single thread of self-color, are used throughout this design for the couched lines. In bordering the clouds, the threads are held against the outer edge and the tiny couching stitches taken into the edge of the applique on one side and the background on the other.

As pictured, this design is suitable for either a chair-back or a small wall hanging for an informal room. When made into a cushion-cover, it is squared by omitting the space beyond the orange band, machine stitching the top and back together with the edges flush on the outside and the narrow strip of yellow held between so that it forms a narrow frame. An opening for inserting the filling cushion is made on one side by stitching the yellow strip to the front only, and afterward joining the back with hand-sewing under

the line of machine stitching.

Chair seats afford another opportunity for the introduction of color in the home and add comfort to wooden-seated desk and dining chairs.

The design illustrated also derives its inspiration from the cheery sun, the rays of the corner motifs being alternately gold and orange and the parts that overlap them at the base being done in three shades of yellow against a jade-green ground.

In opposition to the overlapping sections, which are sewed invisibly, the pointed rays and the lines between them are couched in the same manner as the hanging, using violet against the orange points, self-color against the gold and varying shades of yellow and violet for the lines between.

With the stitchery complete, the decorated green felt is applied to a piece of beige of corresponding shape cut enough larger so that it forms a quarter-inch margin outside the narrow strip of yellow felt that is applied over the edge of the green and hand sewed on both edges. Half-inch strips of felt may be attached to corners for tying to chairs.

Felt also makes a most satisfactory bathroom rug when a layer of sheet wadding is placed between the decorated top and a plain back, all held together with lines of machine stitching in the effect of quilting.

The pictured rug is decorated

with a daisy-like flower form with petals in two shades of yellow, tipped with blue, radiating from a blue center. Each section of this applique is held in place with long-and-short stitchery in Perle cotton of self-color, the longest stitches being a little less than half an inch in length and spaced just enough to show the rose-colored background between.

With the decorative motif finished, the rose mat is backed with the sheet wadding, bordered with a narrow strip of blue felt placed along the under edge so that about a quarter-inch margin shows beyond the edge and the whole applied to a foundation oval of orchid felt, cut to a size that finishes with a similar margin to the blue.

Lines of machine stitching in yellow thread, radiating from the center to the edge between the petals, quilt the several thicknesses together. If you are an adept in handling the machine, you may be able to keep these lines of stitching straight without the aid of guide lines. Otherwise it is wise to lay them in lightly with ruler and pencil. As a final decorative touch, work a line of outline stitchery in rose Perle cotton over the machine stitching along the edge, taking up only a bit of the felt in each stitch.

It is possible also to make the most comfortable and practical bedroom slippers, utilizing layers of felt for the soles as well as the

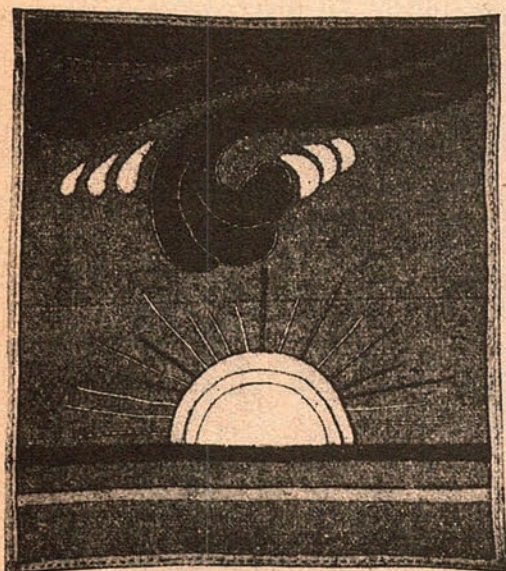
uppers and the rosette ornaments. The models are of orchid lined with rose, three shades of yellow being used in the trim.

In making the uppers, one layer each of rose and orchid felt are machine stitched together along the upper edge, then seamed at the back with the cut edges on the outside.

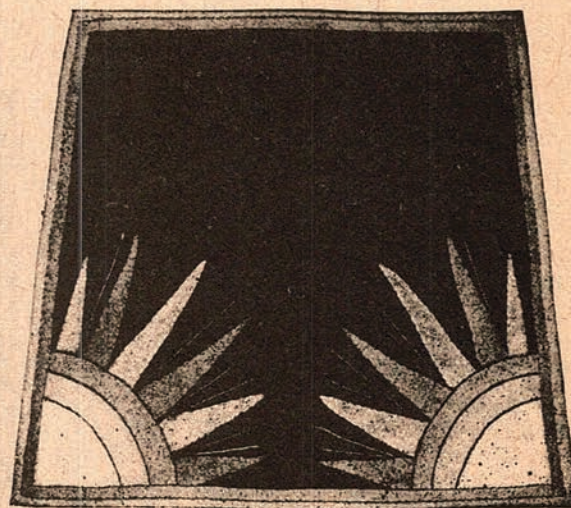
For the sole, two layers each of rose and orchid are placed alternately one over the other and machine stitched together lengthwise, the spacing between the lines graduating from about one-fourth of an inch at the heel to one-half inch at the toe.

Next the upper is basted to the sole about one-fourth inch in from the edge, with the cut edges facing outward and showing the several alternating layers of orchid and rose. Across the toe the fullness is held in about a two-inch space, in the process of machine stitching; the two parts together and finally a line of outline stitchery in rose embroidery-floss is worked over the stitching.

The little rosette ornaments are quite the simplest thing to make, and consist of three half circles of felt in graduated sizes in three shades of yellow, each fringed along the curved edge by slashing with the scissors to a depth of about half an inch. They are held at the center of the straight edge with a tiny half moon of orchid and three French knots in rose.



A design suitable for cushion cover,
chair back or small wall hanging



A Chair Seat, inspired by the sun's rays



Shuttlebutt

TATTING WITH MYRTLE

Small girls must have been wearing tatted collars in 1917, for these very lovely, lacy collars were featured in the September 1917 Needlecraft. What little girl today wouldn't just love one for her very own! I think they would make a nice neck trim for girls of any age, or for grown-ups. They are simple to make, and work up quite fast.

The No.1 collar is a forget-me-not design, done in blue and white. It may be changed to any desired size, by adding more medallions, or by leaving some off. Coarser thread would result in a larger, wider collar. Another suggestion would be as a border for a round or oblong luncheon set, perhaps using a color to match the decorations of the china.

The No.2 collar is a variation of the same pattern, which gives us a wild rose design. It is tatted with pink and white crochet cotton. It would be a simple matter to make a very dainty insertion of this pattern, by making the chains the same on both sides. Try using the outside motifs for both sides. These insertions repeated, joined by the 2 chain-picots, would make a dainty place mat or doily.

Pictured on the page were medallions which matched the collars. One of these had 10 rings in the center, and 10 motifs around the outside. These could not be joined to make a larger piece, so I started mine with 8

rings in the center, and with 8 motifs around it, giving 4 sides, which could be joined. Should you wish to fill in the center of the 4 medallions, use the small center medallion, making the chains a little longer, to fit the space. I did not fill in the center, for I thought this would show a little better how it was joined. With the center filled in, it would make a very solid and practical piece of tatting which could be enlarged to tablecloth size.

I am receiving some very interesting letters, many with designs, from Australia, England, the Philippines, and from Canada, as well as a great many from the United States. It is surprising how our magazine gets around! The parasol pattern on the handkerchief, which I mentioned in a previous column, came from England and not from Australia. It is an original design of Bertha Ruckert's. It is a bit unusual, and we all like new handkerchief designs. She was very thoughtful to send me a pattern made of coarse thread also, to be able to see better how it was made.

A letter came recently from [Marcene Sullivan, 320 North Chapman, Shawnee, Oklahoma]. She is tatting butterflies and putting them on a lampshade. I like

butterflies too, Marcene, and I just know they look beautiful on a lampshade! Marcene collects tatting shuttles and she would like to know if anyone has some nice ones for sale. Her collection consists of 25 older ones, as well as up-to-date ones.

A new J&P Coats tatting book was sent to me from Sallie So-crates of the Philippines. It shows a very pretty tatted collar and cuff set on the cover. Sallie is collecting tatted collar patterns.

Here are the instructions for the tatted parasol:

R of 4 d,p, 4 d, cl r. rw, Ch 4 d,p, (3 d,p) 2 times, 4 d, j at base of r. Tie and cut.

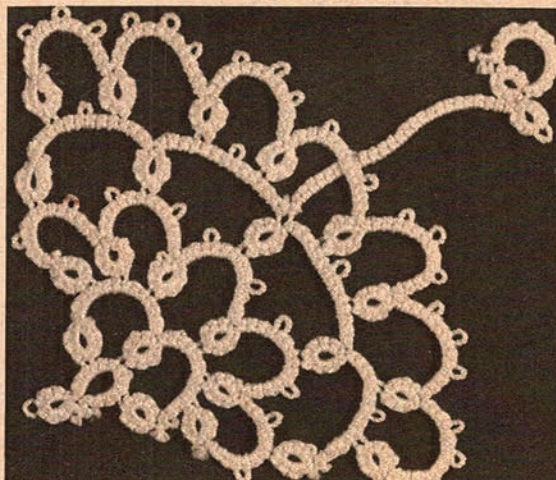
ROW 1: R of 4 d, j in p, 4 d, cl r. rw, Ch 4 d,p, (3 d,p) 2 times, 4 d, rw, Repeat from beginning, 2 more times. Tie & cut.

ROW 2: Same as No.1 joining rings in each p. Tie & cut.

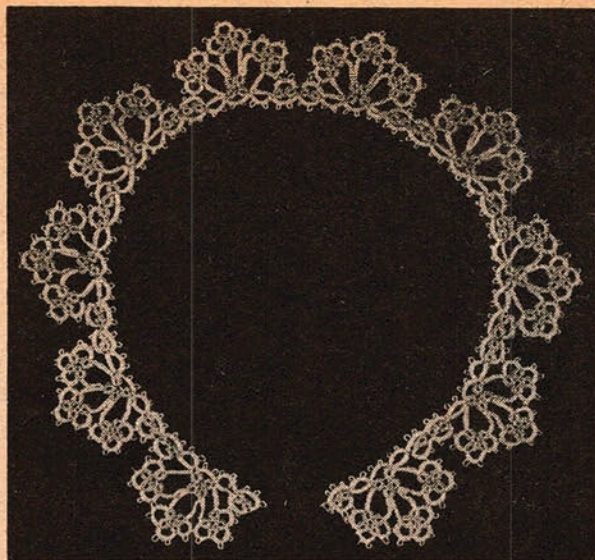
ROW 3: Rings & chains the same, joined in ONLY center picots. Tie & cut.

ROW 4: Same as 3, except rings are joined in first & last picots of each ch. Tie & cut.

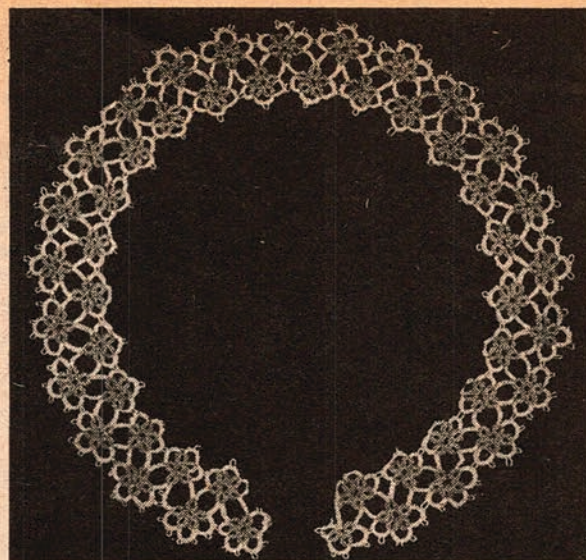
HANDLE: Ch 10 d, j in center p of center ch, then ch as long as desired, ending with 2 rings of "4 d,p, 4 d" then ch 15 d & j in p of r right. Tie & cut. Myrtle.



Done in coarser thread, the stitches of the parasol motif are easier to see.



No.1



No.2

TATTED COLLARS WITH MATCHING MEDALLIONS (From 1917 Needlecraft)

NO. 1

Fill your shuttle with blue thread, No.60, for the rings, and use white of the same number from the spool or ball for the chains.

1. Commence with a ring of 4 double knots, a rather long picot, 4 double knots, close; chain of 3 double knots, (picot, 3 double knots), twice, making the picots of ordinary length; ring of 4 double knots, join to picot of preceding ring, 4 double knots, close; (chain of 8 double knots; a ring like 1st) twice; * chain of 3 double knots, join to picot of chain above, 3 double knots, picot, 3 double knots; a ring, joining to picot of last ring; a chain of 3

double knots, (picot, 3 double knots) twice; a ring, joining to same picot as before; a chain; a 4th ring, joining to same picot; chain of 8 double knots; a ring, joining to picot of ring at top of 8 double knots previously made; chain of 8 double knots; a ring; repeat from * twice, ending with a chain of 8 double knots; a ring, joining to same picot with preceding 3 rings; chain of 8 double knots; a ring; chain of 3 double knots, join to last picot of chain below; a ring, joining to picot of last ring made. Repeat from the beginning to the length required, or until you have completed the number of scallops wanted.

2. After having completed the last ring of last scallop, make a chain of (3 double knots, picot) 3 times, 3 double knots, join between 2 chains on upper edge; chain of 3 double knots, (picot, 3 double knots) twice, join between next 2 chains; repeat the length, joining at beginning and end of each group and chain, and ending with the longer chain (of 3 picots, separated by 3 double knots), joined at base of 1st ring.

The collar may be of any desired size, made of finer or coarser thread, and will be found a most attractive border for luncheon set, either using white thread alone, or combining the chains with blue, pink, yellow, violet, or any desired color, to match the decorations of the

china. The rings may be made larger, of 5, 6 or 7 double knots before and after the picot, and the chains correspondingly longer, if desired.

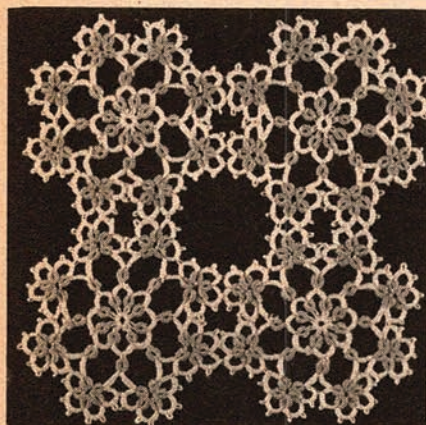
NO. 2

A very pretty variation of the same pattern gives us a wild rose design instead of the forget-me-not. Wind your shuttle with pink thread, using the white as before.

1. Make a ring of 5 double knots, long picot, 5 double knots, close; * a chain of 4 double knots, (picot, 4 double knots) twice; a ring, joining to picot of last ring; repeat until you have 4 chains and 4 rings, the latter joined to same picot; a ring, joining to same picot; chain of 7 double knots; a ring like 1st; chain of 7 double knots; a ring; chain of 4 double knots, join to last picot of last chain of 1st scallop, 4 double knots, picot, 4 double knots, close; repeat, making 4 rings only of each following rose, until you have the length required.

2. After completing the last scallop, with the 5th ring, make a chain of 7 double knots; (a ring, joining to picot of single ring of last row; chain of 4 double knots, picot, 4 double knots) 3 times; a ring, joining to same picot, making the 5 rings; chain of 7 double knots, a ring, joining to the picot with 4 rings of last row, and repeat the row, ending with a chain of 7 double knots, joined to base of 1st ring.

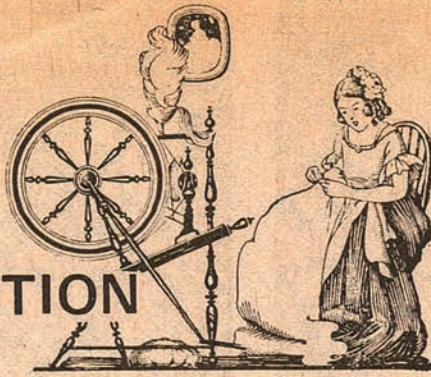
Continued on page 47



Four of the medallions joined,
without center filling

SPINSTERIZATION

by Markanne Gantt



Ever wonder how the term "Spinster", meaning an unmarried woman, developed? During the war for American independence it became the custom for ladies to attend spinning parties. The filling of the linen press was the duty of the daughters and maiden aunts of the family. The "spinsters" spun woolen yarns on the great wool wheel. On the flax wheels they drew the shiny flax into fine threads for the warp and woof of linen cloth.

In the American colonies flax was raised as early as 1641. Massachusetts women worked on hemp and flax as young girls sat with their flax wheels while a mistress instructed them in the fine art of spinning. In England at least three years apprenticeship was required before a girl was considered a spinster.

Buying a spool of thread, a yard of material or a ready-made dress is a relatively simple operation today. We simply walk into the store and make our purchases. Celebrating our nation's Bicentennial reminds us that our ancestors had to struggle to achieve more than independence. Every farmer had a flax patch. The seed pods from the blue flowers were pulled and spread in the sun to dry. To remove the seed pods they had to be threshed and drawn through heavy iron combs. "Retting" was the process of stacking the bundles in ponds for a week or two until the fiber softened and the leaves could be removed. Again the bundles were dried and then crushed on a flax brake. Useless parts were removed. Moistened flax was pulled through the strong teeth of iron hatchel

combs. These long remaining hanks were then ready for the flax wheel to be spun into everyday yarn for clothing.

The spinning wheel was invented in the early 16th century. Perhaps the greatest improvement for this invention was the treadle. The spinster would moisten her fingers in a gourd shell of water which hung from her flax wheel. She selected a few strands of fiber and fastened the ends to the spindle and wound the finished thread on reels. To bleach her thread she poured weak lye and hot water over the yarn until it whitened. The yarn was then spread upon boards in the sun to whiten and dry again. This took weeks of hard labor. Finally the yarn was ready for the loom. In 1820 a yard of

homemade linen brought one dollar which was quite expensive at that time. Housewives were proud of their linen. Bed and table linen were often left in wills to relatives. Even today, with our bright florals and percale bed sheets, we still refer to our bed, bath and table coverings as "linen".

The spinning was not confined to "spinsters" alone. Young children from four to seven years of age were taught the skills of spinning and weaving. The old, lame and infirm carded wool. Old women with poor eyesight spooled yarn for the weavers. The wool wheel was larger and not as intricate as the flax wheel. Spinsters stood before it or rather walked backward and forward. It is estimated that the average "spinster" walked twenty miles a day in the process of operating the spinning wheel.

Weaving has become a significant part of the American folklore. The Virginia Reel is adopted from the old English dance "The Hemp Dressers" as it represents couples going from side to side, under and over like a shuttle. Finally, they unite as threads to draw the cloth together.

Spinning, weaving, sewing - all important parts of our American heritage that we take for granted.

CLOTHING MATERIALS--PUZZLE

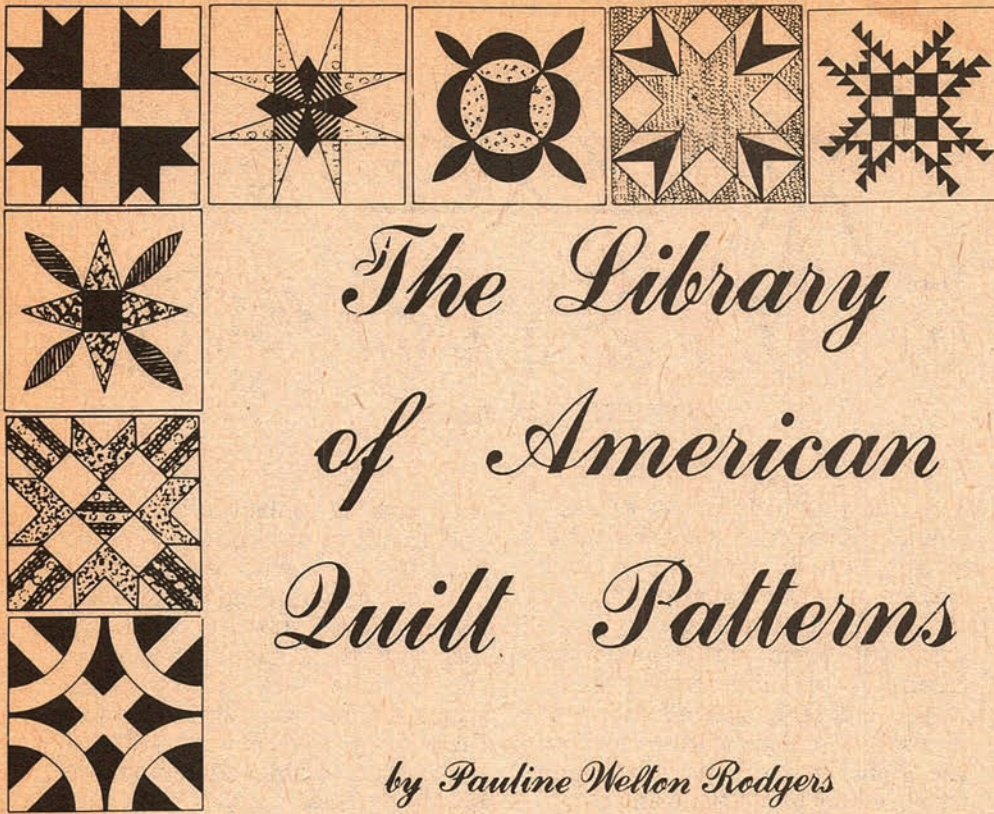
by Frieda Lease

Hidden within each sentence is the name of a material. How many can you find?

1. Grandmother sat in the new rocker.
2. He waited in the dark den, impatient and nervous.
3. I need the cash merely to tide me over.
4. Many long stemmed flowers broke off.
5. Better decline now.
6. We bought a nice new cot tonight.
7. We all felt better after it got cooler.
8. The dresser gets dusted every day.
9. He heard the ticking of the clock in the next room.
10. He ducked the hailstones as he ran.
11. He laced his shoes and tied them.
12. She had the scarf on the organ dyed to match the curtains.

Frieda M. Lease, 428 South Main Street, Oregon, Wisconsin 53575

Answers: 1. satin; 2. denim; 3. cashmere; 4. nylon; 5. linen; 6. cotton; 7. felt; 8. serge; 9. ticking; 10. duck; 11. lace; 12. organdy.



The Library of American Quilt Patterns

by Pauline Welton Rodgers

TIDBITS AND TRIVIA

From Felton, California, I received a colored photograph of a quilt done in tiny squares set on the diagonal. Janella Weber, the sender of the photograph requested the name of this quilt. I believe it is what is known as "Trip Around The World". The central blocks are done in red, and the succeeding rows surround this in various fabric shades. If the blocks were one inch square, it would be called "The Postage Stamp Quilt", or "The Hairpin Catcher". Regrettably Janella did not send a black and white or a glossy color photograph, so that the quilt could be pictured in this column.

* * *

To Mrs. Eugene Eddy of Michigan I must reply that I do not sell or send patterns by the C.O.D. method. A self-addressed stamped 13c envelope, plus 25c will provide you with the lists you required.

* * *

Mrs. W.L. Mitchell of Lawrence, Kansas sent in a letter of compliments to us. She stated simply that she is enjoying the articles presented in this column, and to "please continue to give us old patterns with interesting stories". Thank you Mrs. Mitchell for writ-

ing to us, and for your kind compliments. We will always endeavor to do our best to continue to feature antique patterns, with their stories when they are available.

For those of you who are lovers of the Rainbow Quilt Block Company designs, look on page 189 of the Romance of the Patchwork Quilt in America, by Carrie A. Hall and Rose G. Kretsinger. There you will see in a photograph, an actual quilt that uses two of the Rainbow series. The "Teddy Bears", and the "Animals" series were employed together to make the quilt featured in this book. Though many quilt friends abhor such quilt kits prepared upon ready stamped fabrics, because such kits may eventually be discontinued, the Rainbow kits are still available. The Rainbow Quilt Block Company came into being before the middle 1930's, and unlike other companies that provide stamp fabric articles, the Rainbow kits, and hundreds of stamped fabric blocks for quilts are still available to this day. I have personally obtained a few of these fabric blocks, and an actual Baby Quilt Fabric Panel, all pre-stamped on fine quality fabric. The designs have that old-fashioned, nostalgic touch that many

of us prefer. You may obtain a brochure which illustrates the many blocks and crib quilts still available by sending \$1.50 to [Mrs. Verna Niemann, Rainbow Quilt Block Company, 211 A East Commercial Blvd., Lauderdale-by-the-Sea, Fla. 33308.]

The Library of American Quilt Patterns, P.O. Box 1752, Silver City, N.M. 88061

THE ROSE OF SHARONS

From the pages of a very ancient history, and from early American gardens, comes the name "Rose of Sharon". In the early 1800's, quilts called by this name could be found in hundreds of homes, and the pattern had countless variations. The "Rose of Sharon" enjoyed a long period of popularity, and it was not until the 1900's approached that interest began to wane. But nostalgia for the old ways has made quilt lovers and pattern collectors in our own time seek ever diligently to obtain these most loved of all the rose quilt patterns.

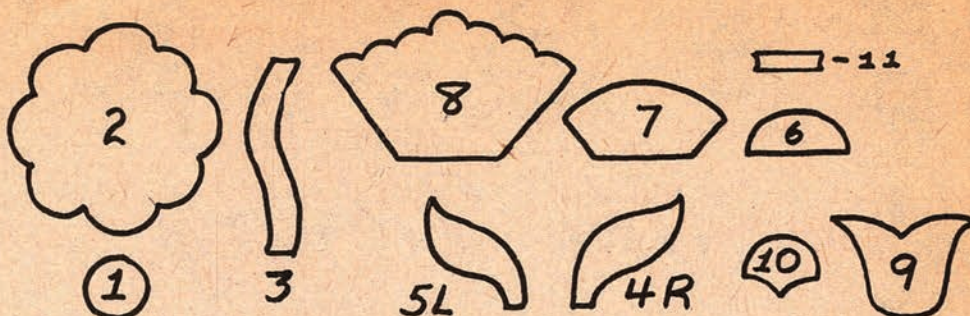
Happily for quilt lovers the world over, books long out-of-print have once again become available, and magazines are featuring photographs and working patterns for the "Rose of Sharon" quilts. In tracing the origin of the name, Marguerite Ickis refers to the actual flowering tree-like bushes grown in colonial gardens of the past, while Ruth E. Finley and Carrie A. Hall pointed to the Song of Solomon as the source for the designs. Indeed, the actual living plant does resemble the many patterns available, but like Mrs. Finley and Mrs. Hall, I prefer to think of the Song of Solomon as the main source.

Solomon was in his 40th year of reign. He had 60 queens and 80 concubines at the time he proposed to the young maiden who exclaimed, "I am the Rose of Sharon." She was a black girl, a very young Shulamite maiden, who was guarded jealously by her brothers, and given the duty of protecting their vineyards from the marauding foxes. It was during this time that she met King Solomon, who made known his admiration for her rare beauty. He

continued on following page



DIAGRAM NO.1



UNIT PATTERN PIECES

Continued from preceding page

offered her great wealth and other material comforts, which she constantly refused, reminding the King and others of his court that the object of her love was someone else. She resisted all enticements, until finally she was permitted to join with her shepherd boy, after continuously expressing her loyalty and deep love for him. The entire story of the Song of Solomon is an illustration of enduring and constant love. (See the book "Aid to Bible Understanding".) So then, to our ancestors, the Rose of Sharon was symbolic of constant and enduring love, and for this reason was considered a bride's quilt. The women of bygone days expressed their own faith and devotion with bits of colored cloth, creating the many lovely designs by that name that grace the inheritance left behind for our own future enjoyment.

A working pattern for one of these designs is given here. Another page shows just a few of the many variations which I have in my collection.

GENERAL INSTRUCTIONS

Blocks measure 18x18 inches square. The quilt top without a border measures 90x90 inches square. The borders at the top and bottom of the quilt measure 8 inches wide by 96 inches long, and 8 inches wide by 96 inches long at both sides of the quilt. There are 13 appliqued blocks, and 12 quilted blocks. The blocks are set 5 across and 5 down as illustrated in the diagram of the quilt.

Trace all pattern units onto white typing paper. Cut them out,

and glue to sturdy pieces of cardboard. When the glue has thoroughly dried, write upon each pattern unit the name of the pattern, and the pattern number, then cut them out slowly and carefully on the traced lines. Wash, and then iron all fabric to be used. Lay each pattern unit on the right side of the fabric and trace out each pattern using pencil or a fine point ball-point pen. Make practice blocks first before you attempt to make the entire quilt.

You will need to cut out the following: Unit No.1 - cut 13 from yellow fabric; Unit No.2 - cut 13 from a rose print fabric; Unit No.3 - cut 52 from a dark green bias tape; Unit No.4 - cut 94 from a kelly green fabric; Unit No.5 - cut 94 from a kelly green fabric; Unit No.6 - cut 52 from a kelly green fabric; Unit No.7 - cut 52 from a dark rose solid fabric; Unit No.8 - cut 52 from a rose print fabric; Unit No.9 - cut 52 from a rose print fabric; Unit No.10 - cut 52 from a dark rose fabric; Unit No.11 - cut 52 from a dark green bias tape.

APPLIQUE PROCEDURE

Units No.4 and 5 (the leaves) are applied into position first, then Units No.3 and 11 (the stems) are applied into place, with Unit No.3 applied over the leaves. Unit No.1 (the flower center) is applied to Unit No.2 (the large flower), then this is applied to the center of the block. Unit No.10 is applied to Unit No.9, and they are then applied over Unit No.11 the short stems without leaves. Unit No.6 is applied first to Unit No.7,

then this is applied to Unit No.8, and finally is applied over Unit No.3 the stems with leaves.

When appliqueing your blocks together, be sure to allow for seams on all fabric unit pieces, except for the stems. Clip back the seams to the traced lines, and iron them back to the wrong side of the fabric. Using matching embroidery floss, and one strand only, baste the seams down as close to the edges as is possible. Do not remove basted stitches at any time. When appliqueing them into position upon the blocks, using embroidery floss in matching colors again, use tiny button-hole stitches that are placed no less than 1/8 of an inch apart from one another.

When all blocks have been completed, trace a quilting pattern onto white tissue paper using transfer pencil, then iron the quilting motif onto each plain white block. Or you can trace the quilting motif in pencil. Now sew all blocks together as featured in the Diagram of the Quilt. Your finished quilt top is now ready for the frames.

YARDAGE REQUIREMENTS

Obtain 7 yards of 40 inch wide white fabric (or use a bed sheet) for all 25 blocks; 3 yards of a rose flowered print; 2 yards of a matching rose solid; 2 yards of a kelly green solid; 3 packages of a dark green bias tape, single fold. Bias tape measures about 1/2 inch wide, and there is 5 yards to each package. And, 3 yards of a dark rose solid for the border, plus 1 yard of a bright yellow. All yardages quoted above include the extra amounts needed for 1/2 inch seam allowances.

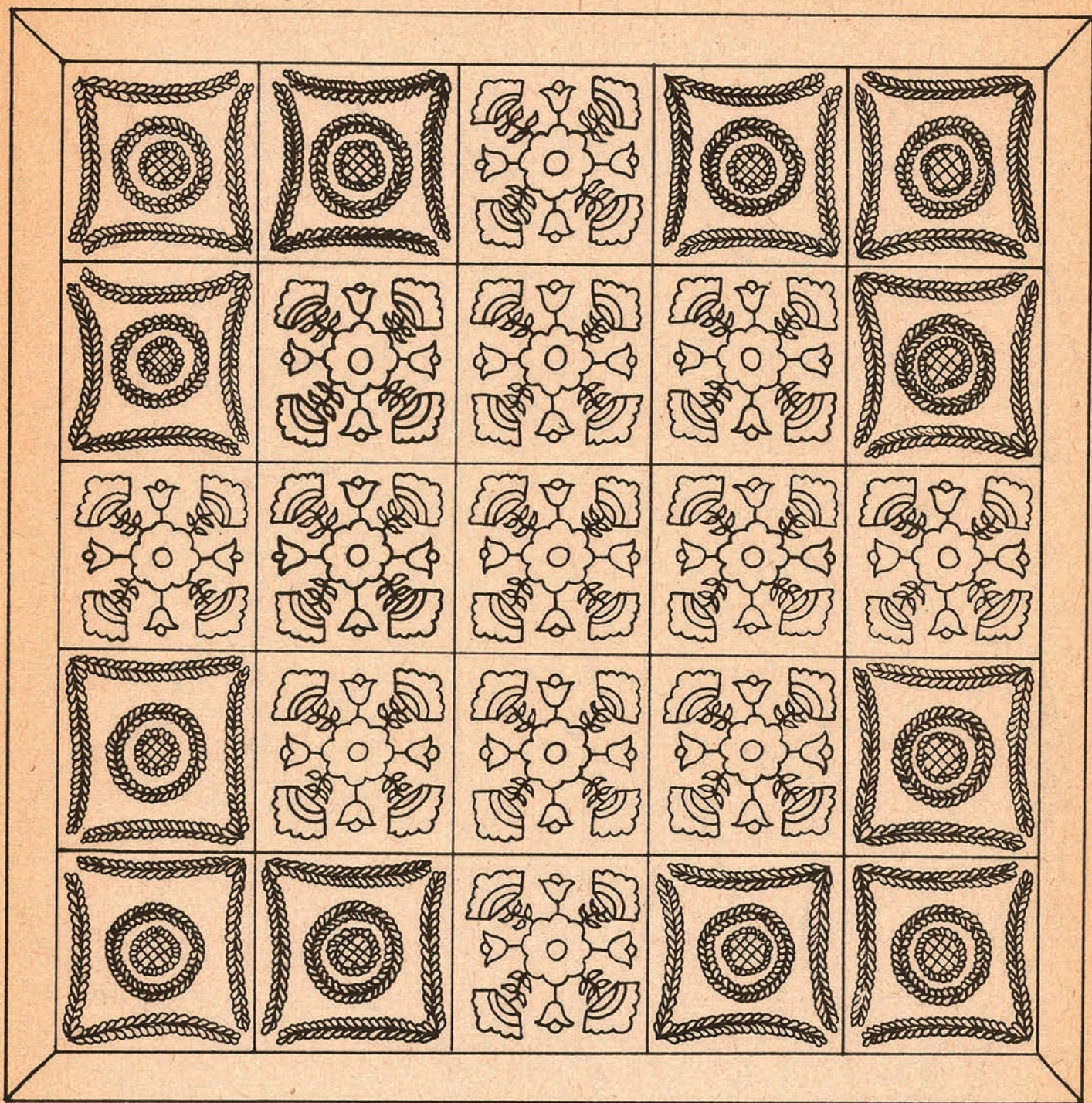
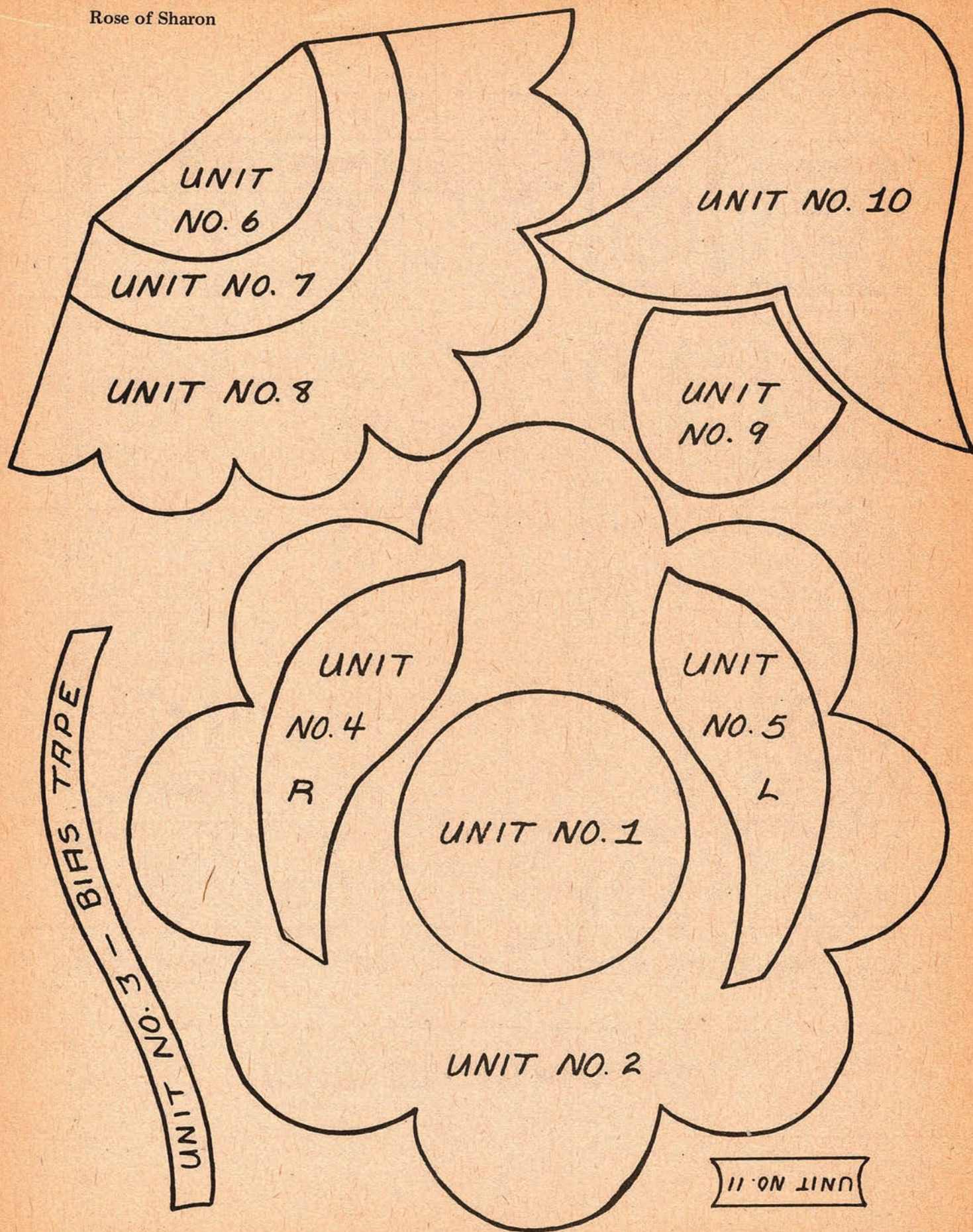
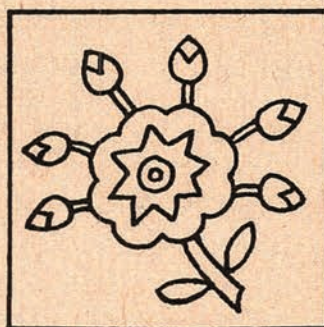
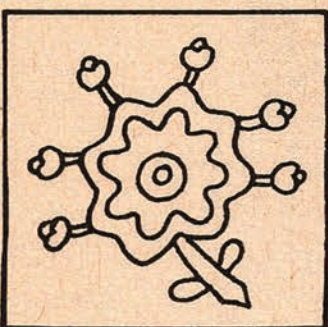
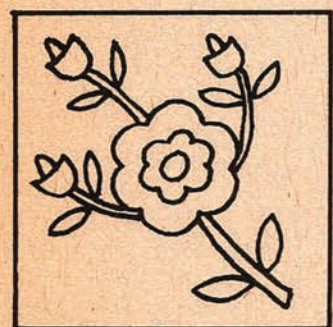
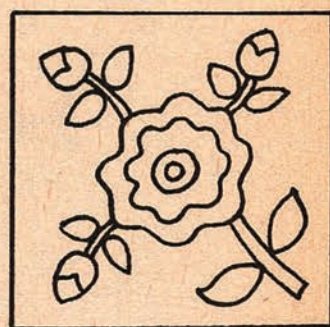
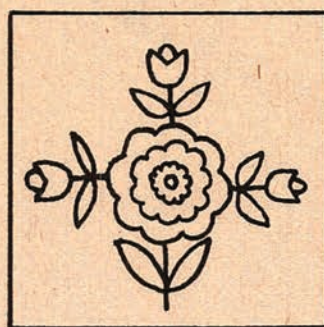
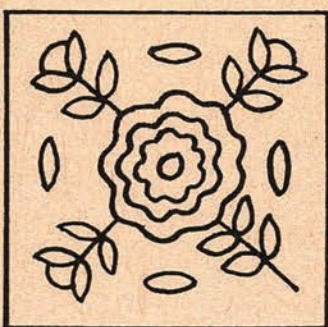
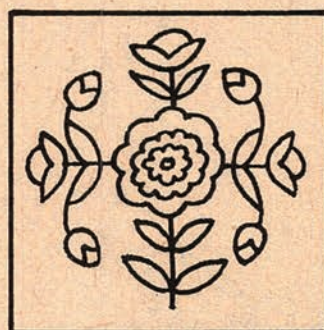
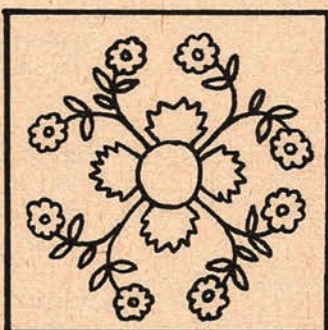
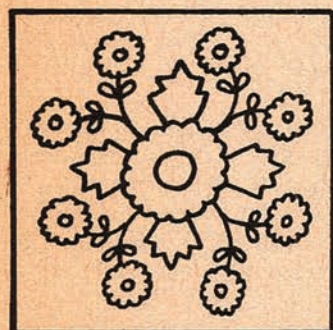
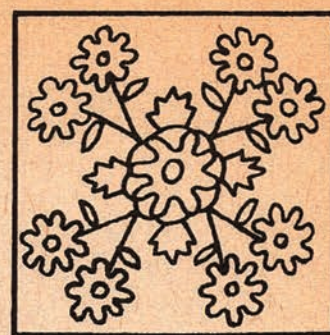
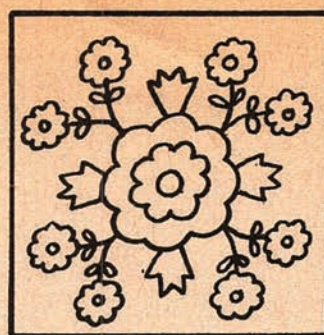
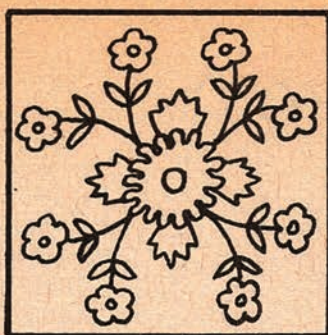
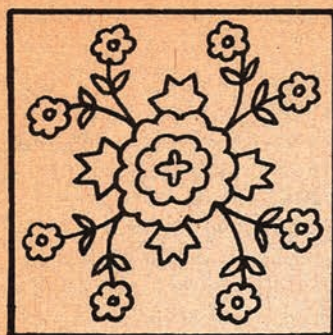


DIAGRAM OF THE QUILT

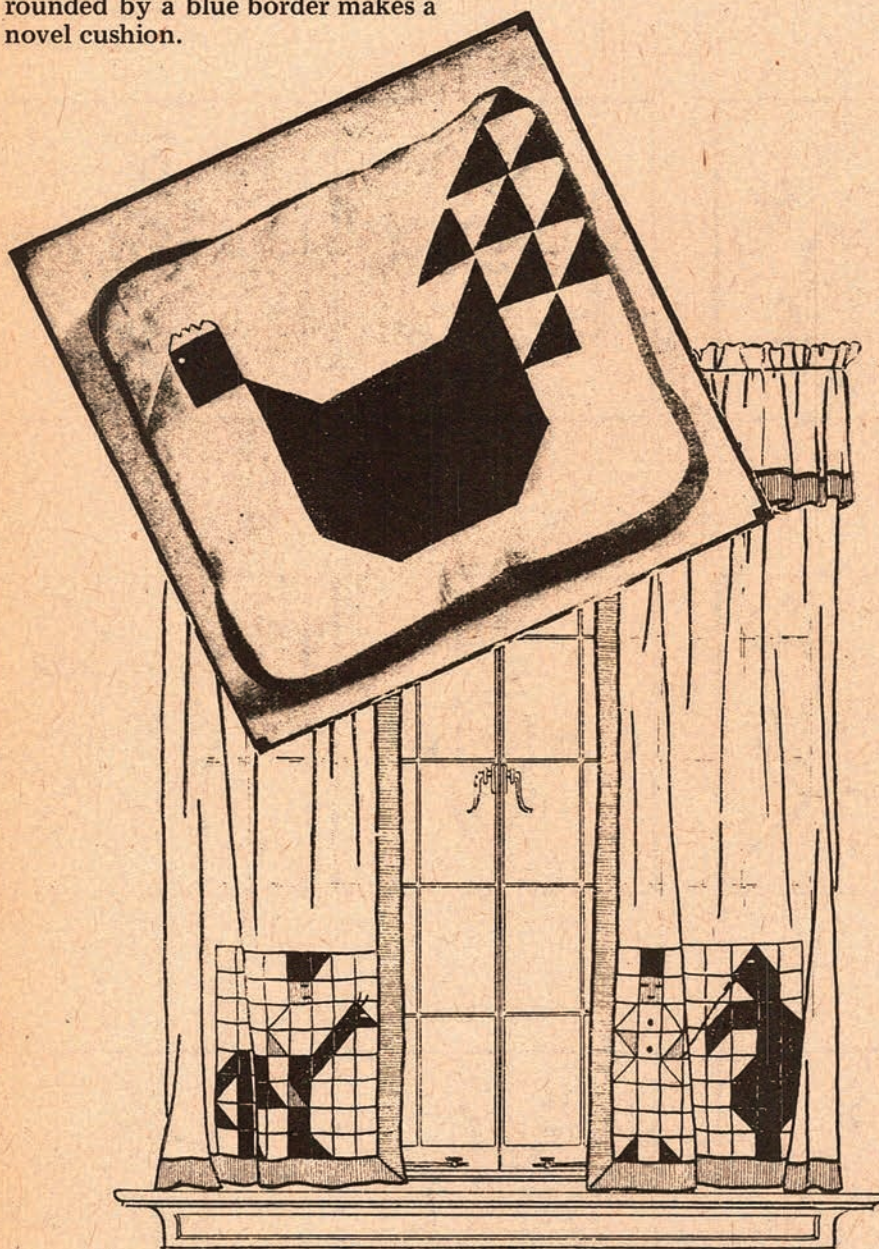




ALL OF THE ABOVE VARIATIONS OF THE ROSE OF SHARON DESIGN

PATCHWORK IN A NEW FORM

A demure little brown hen surrounded by a blue border makes a novel cushion.



As decoration for curtains, any of these animal pictures are sure to please. The border can be of any of the colors used in the design, but should match the bands of the quilt.

Patchwork now comes in a new form, specially designed for the little ones. Here we find our old friends, the dancing bear, tin soldiers, Indians, a clown, etc.

When finished, each block measures 12 inches square, and is composed of the equivalent of 64 small squares. The unit on which the design is based is a $1\frac{7}{8}$ -inch square. This allows for seams $\frac{3}{8}$ of an inch deep, and it is very important that they be made exactly this depth. When joining the first two or three patches, it is wise to measure the seams accurately. After that, one automatically makes them correctly.

Where the pattern permits, two and sometimes three squares are cut in one piece, thus giving patches of different shapes and sizes. An oblong $1\frac{7}{8}$ and $3\frac{3}{8}$ inches is equivalent to two squares, and one $1\frac{7}{8}$ by $4\frac{7}{8}$ inches to three squares. The triangular patch is a square cut in two diagonally, but, because of the extra seam, the squares to be made into triangles should be cut $2\frac{1}{8}$ inches. This gives patches of four sizes, which are used throughout these patterns.

When two triangles have been joined, they should form a square $1\frac{7}{8}$ inches, and when two squares have been seamed together, they should be equal in size to the small oblong, and three squares to the large oblong. If these sizes are carefully adhered to, the finished work will be of the correct size and there will be no difficulty in putting the blocks together.

Strips of blue, $5\frac{3}{8}$ by $12\frac{3}{8}$ inches, with $5\frac{3}{8}$ -inch squares at the corners form borders for the designs in the one illustrated. The finished crib-spread is 40 by 56 inches. A piece of plain material 44 by 60 inches forms the back of the quilt. A fold a quarter of an inch deep, turned to the right side, is laid all around the edge, and then folded over onto the front of the quilt, making a hem three-quarters of an inch deep, and sewn into place. The corners are mitered. An interlining may be added, and the spread might also be quilted in any of the simple patterns one wished.

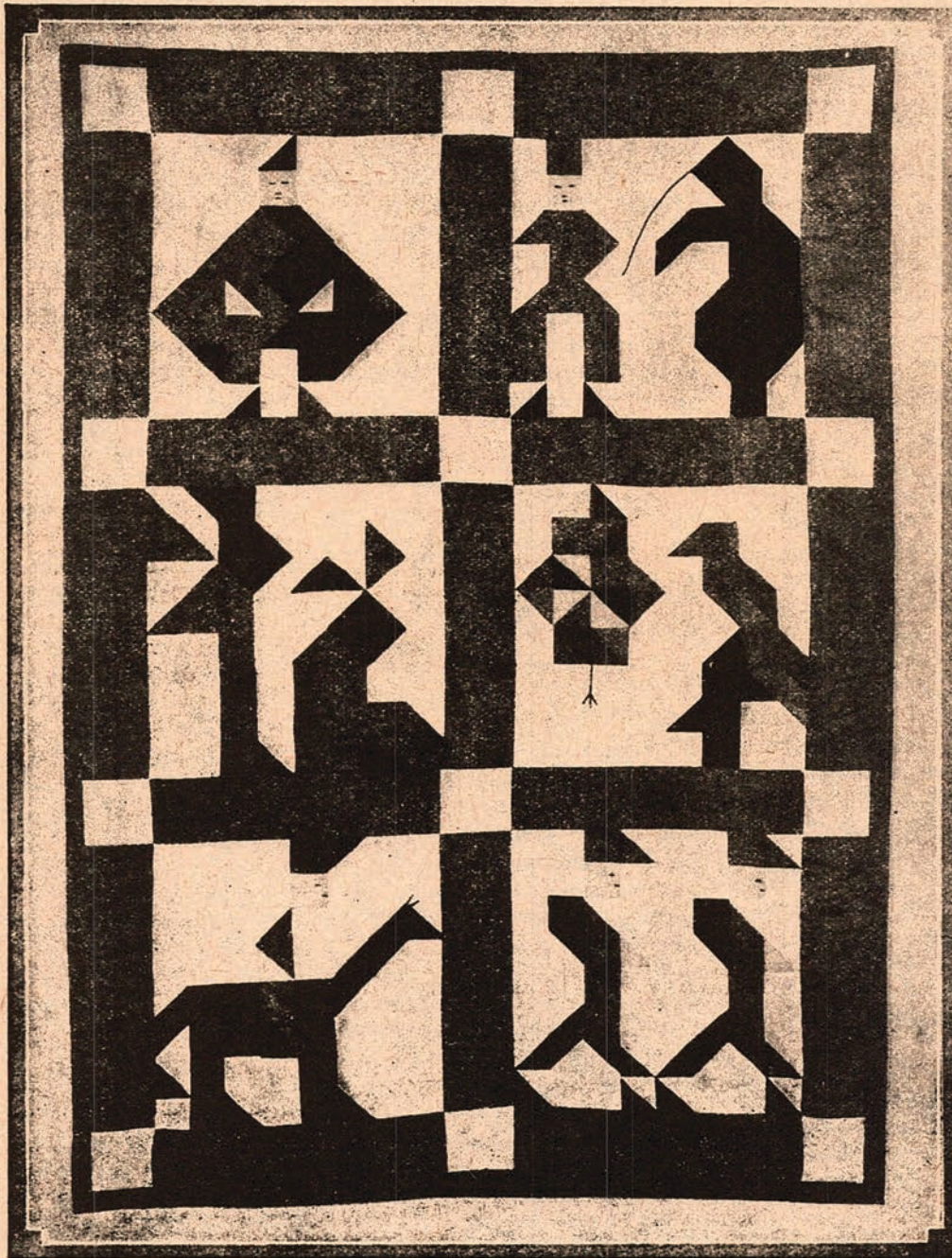
The cushion might have a pat-

tern on both sides, or the back may be of solid color, either the same or contrasting to the box sides which are one and a half inches deep. The illustration shows the corners slightly rounded, a pleasing variation, particularly good when made for children.

The clown is half red and half

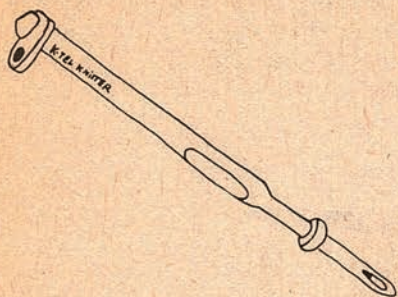
black, with peach-colored face and hands. With the exception of the Indians, who have brown faces, peach-color is used throughout. Polly, perched on a brown stump, has a cage of many colors and is herself mostly of green and red. The soldiers are dressed in red and blue, and so is the keeper

of the black dancing bear. These motifs are very easily copied and with the aid of the ruler may be reduced to any size, so that it is a simple matter to use them for wall decoration or any other flat surface in the children's room on which one would like to paint a design.



The crib-quilt, gay and interesting, done in patchwork, will bring hours of delight to the fortunate little owner. There are a dancing bear, a clown, Polly and her cage, Indians, besides soldiers afoot and on horseback. Bands of blue with white squares at the intersections form frames for the various patterns.

? " ? " ? " ? " Query & Quote "



My sister gave me a needle called the "K-Tell" knitter, but she did not have any instructions on how to use it. Here is a sketch of it. If anyone has any idea how it is used, and patterns for it, please let me know.
Lynn Carney, 500 Reno Lane, New Castle, Penn. 16101

About 25 years ago one of the women's magazines had instructions for an afghan made of squares. I believe it was knitted. Some of the squares were plain and the others had New England style houses worked into them. The afghan was designed and the instructions written by Mrs. E. Ohberg of Berkley Farms, Colchester, Conn. By the time I saw the magazine it was off the stands. I've been looking for these instructions ever since, but have had no luck.

I was born and raised in Connecticut, and would like to make this afghan. Hope someone still has the magazine and can be of help. Tawnee Lee Sherrill, 12332 Manley St., Garden Grove, Ca. 92645

I need help, and hope some kind person will have directions for making a narrow lace crocheted over rickrack, in a small wheel effect.
Mrs. Mary Yencho, 838 McDowell Ave., Chester, Penn. 19013

I'd like to by D.M.C. cord Ecu crochet thread size 100. I need it to finish a tablecloth and I cannot find a source of supply.

Mrs. Darrell Sinon, RD 1, Stella-fane Rd., Springfield, Vt. 05156

I am looking for the pattern called Snow Crystal Lace, pattern No. 5776, which was from the fancy work department of Cap-per's Farmer, about 1939 to 1941. Any help in finding this pattern will be deeply appreciated.
Mrs. L.W. Keisenweber, Box 638 Aberdeen, South Dakota 57401

I have two crochet and knit books that I would like to sell to the best offer. They are: D.M.C. Library, Crochet Work, III Series, Th. de Dillmont, Editor, Mul-house (Alsace), and Fleisher's Knitting and Crocheting Manual, 21st edition, copyright 1924. Please send S.A.S.E.
Peggy Johnsrud, 720 S. East Ave., Oak Park, Ill. 60304



Though I am mostly interested in quilts and making them, I am also interested in others' hobbies and needs. I read the letters with pen in hand and mark the ones I can help. I'm sending a doll pattern to someone who asked for one.

I have about 1000 quilt patterns and a few I call originals. I've not been able to find the names or pictures in any book so far. I'd like help with the name of the one pictured here. I've made several of these in several sizes and they are all beautiful. We made some for Senior Citizens, making the center strip white and selling the strip for names, thus making some money for the center. We drew one of the names thus obtained out of a hat, and the person drawn received the quilt, which was padded and tied by the group.
Hazel Ray, Rt. 1, Midvale, Idaho 83645

For over twenty-five years I've been watching for and trying to locate a gorgeous, wide-cloverleaf pattern edging in crochet, and without any success. It was popular back in the 20's, and my first pattern was in one of the needle-work magazines at that time. I loaned my pattern to a friend who had the misfortune to lose it in a bad flood.

This pattern made in No. 30 thread makes an edging at least six inches wide. It has a "swing-ing off to the right" effect as the first cloverleaves are made, then each row turns into two rows about three or four cloverleaves from the bottom. This adds a flare of fullness that makes it so beau-tiful.

If this should be printed and anyone thinks they might have the pattern, please write me first. I'd be happy to pay a reasonable price for the pattern if anyone would care to sell one that was in reada-ble condition.

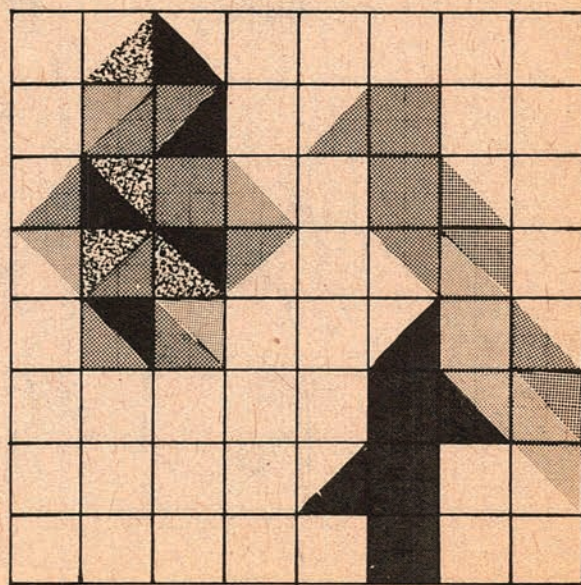
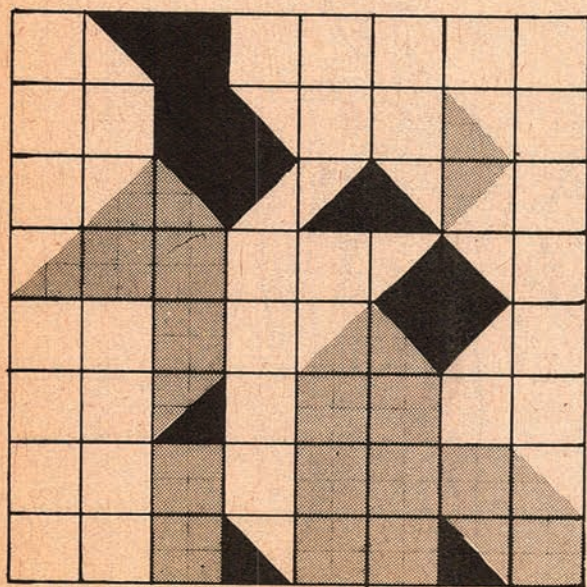
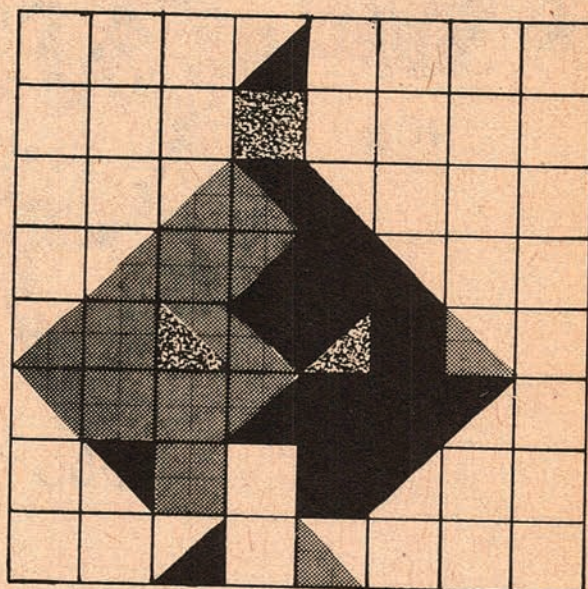
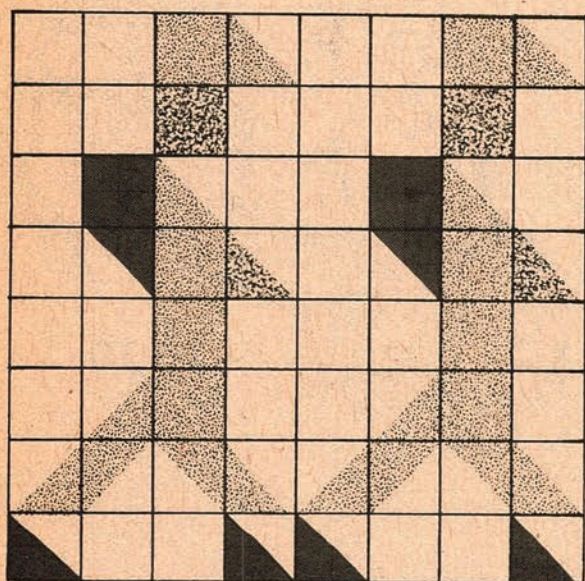
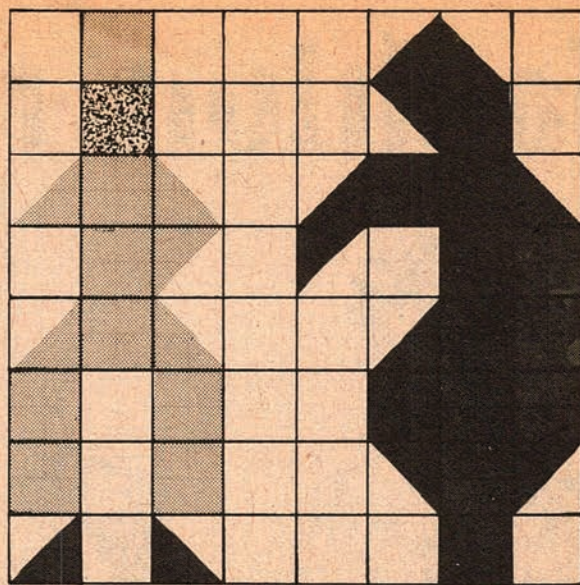
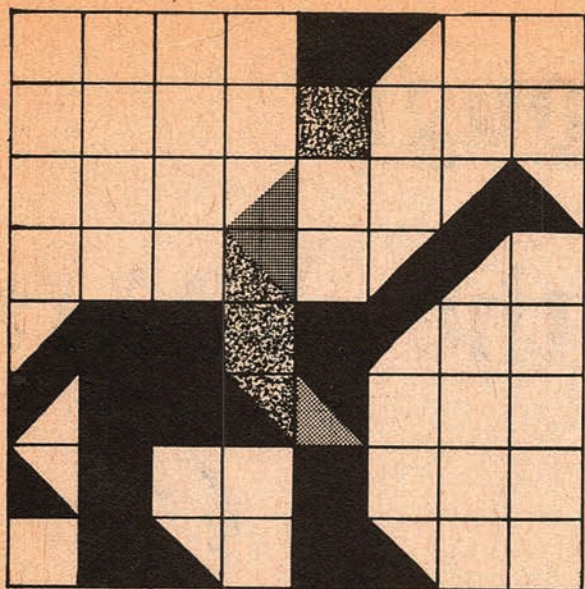
Mrs. R.R. Jones, 7760 East Emer-son Place, Rosemead, Ca. 91770

I would like to try the "Majo-lica Effect" design on the January issue, but have been unable to find the art crash which is called for as the background material in this project. No one seems to have heard of it or knows of a similar material I could use. Can someone please give me a source for this material? If not, can you suggest a substitute?

EDITOR'S NOTE: Obtaining the materials called for in these old time patterns is always a problem. In this case, linen or Indian Head would be suitable substitutes.

It seems that I am getting lots of requests for patterns as a re-sult of my letter in the Jan. 1976 issue, but no patterns. Postage is getting a little expensive. I have al-most any kind of pattern for knit-ting and crocheting and am glad to share, but I am going to have to ask for a stamped, self-addressed envelope if the quantity you ask for is small. If a large amount of patterns is requested, I must ask for at least 25c for postage.

Mrs. R. Morley, 711 Ternes Rd., Tecumseh, Mi. 49286



Fashion through the Years



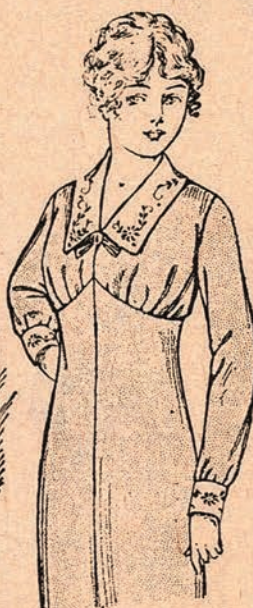
1905



1906



1920



1914



1924

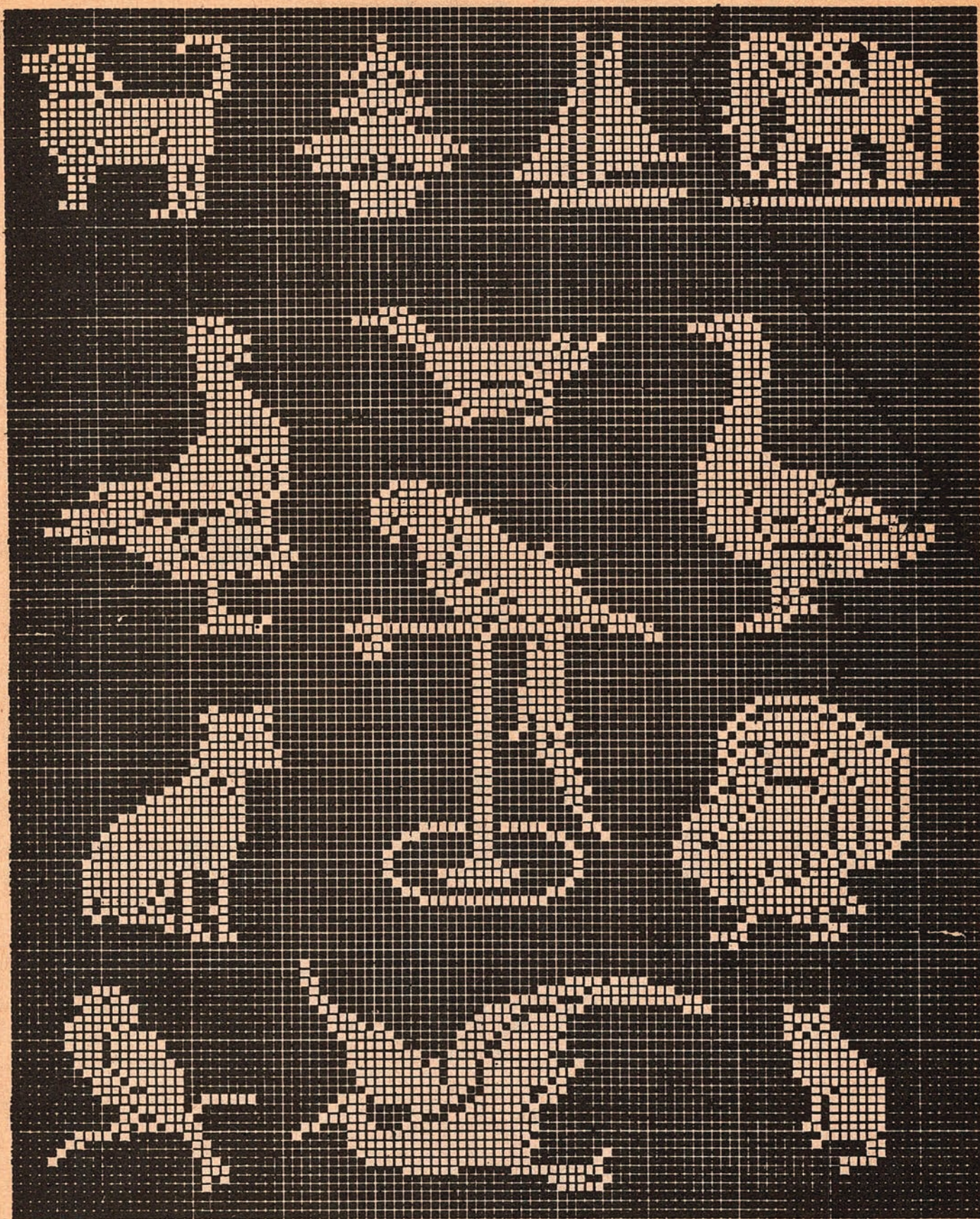


1937



1929

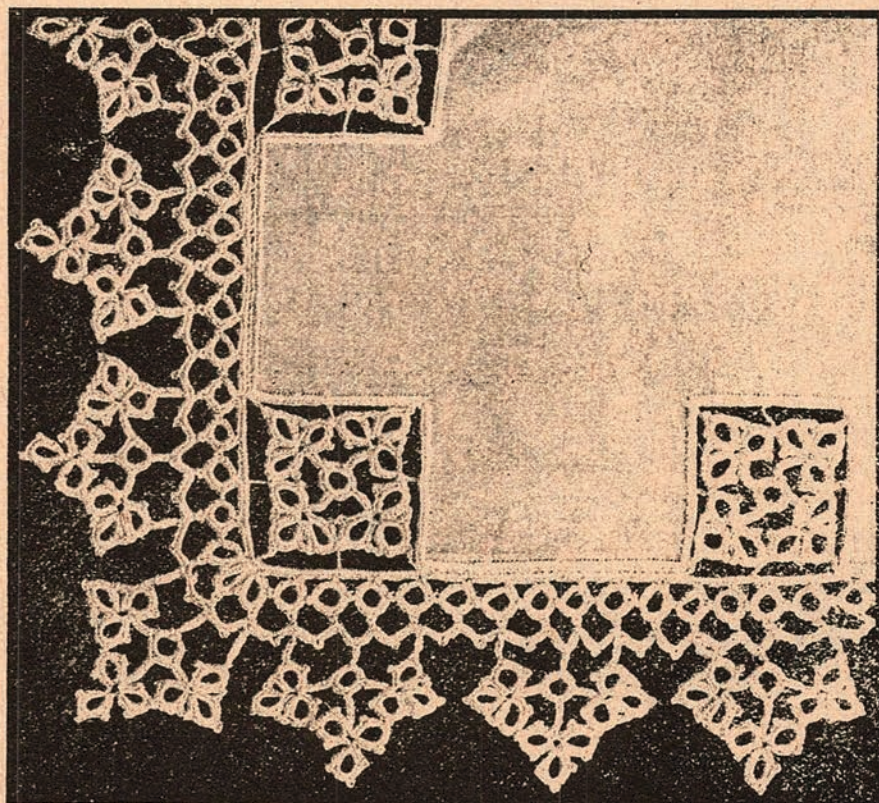
Medallions for the Nursery



In making these separate medallions allow at least two open meshes around the design, but if space to be used for them permits, four or six open meshes make a better effect.

Lunchcloth and Napkin, with Trimming of Crochet-Tatting

By MARY CARD



Lunchcloth with Trimming of Crochet-Tatting

This pattern looks particularly well and is quickly worked in coarse perle crochet-cotton, No. 5 or No. 8, with a No. 9 hook, or a size that will carry the thread easily and smoothly. It may, however, be done with white thread, of a size that corresponds with the linen for which it is to be used as a border.

For the cloth: Make a chain long enough to extend entirely around the center, roll it up in a ball and slip on a rubber band to hold it, unrolling it as you work. In order to be quite sure of sufficient length, it is well to leave a length of thread at beginning; then should the chain not be long enough it can be added to.

1. Make 9 doubles on the chain (taking the stitches over, not into the chain, which should draw underneath the doubles), chain 13, take out the needle, insert the hook in 12th stitch from you,

pick up the dropped stitch and draw through; this method of making the loop is the simplest and quickest, all things considered, as it saves a great deal of turning the work. In the loop work (5 doubles, chain 4 for picot) 3 times, 5 more doubles in same loop, chain 1; repeat from beginning of row, joining each ring to preceding by the 1st picot, thus: Chain 2, drop stitch, insert hook through last picot of preceding ring, pick up dropped stitch, chain 2, and continue. Or, simply fasten with a single to the picot of preceding ring. Continue until you have length enough for one side, easing it along the chain, and allowing 5 loops to each point, with 4 loops for the point next the corner; at the corner make 3 loops close together, with but 1 double between them instead of 9, joining each to preceding as directed. When completed, measure

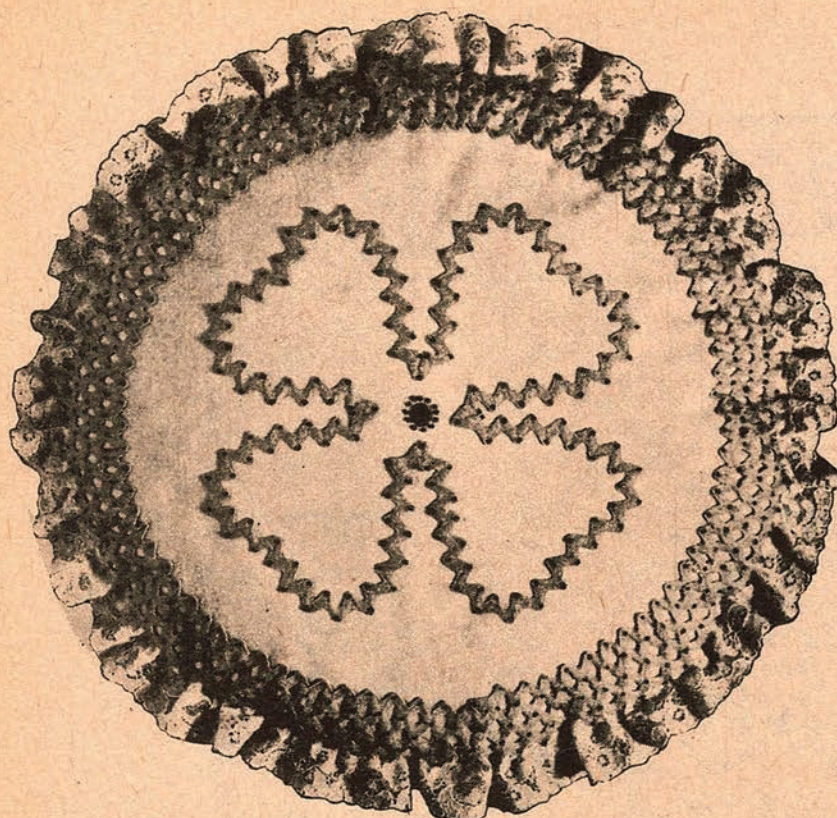
the work around the square of linen, and if more loops are needed add to the chain and continue as before.

2. Fasten in or slip to middle picot of 1st loop of side (the last of a group of 3), * chain 9, a double in middle picot of next loop, repeat.

3. (Five doubles, picot, 5 doubles in loop, a double in double) twice, * 5 doubles in next loop, chain 16, fasten back in 12th stitch from hook to form a ring, 5 doubles in ring, chain 7 for the stem of trefoil or cloverleaf, chain 13, form 12 stitches into a ring or loop as directed in 1st row, fill the ring with 5 doubles, picot, 5 doubles, chain 6, fasten with a slip-stitch in the double between the 2 filled loops of 5 chain first made, turn and work 6 doubles over this chain or bar, then 5 doubles in ring, picot, 5 doubles;

Continued on page 36

RICK RACKERY



A truly lovely boudoir pillow is made of green fabric, and trimmed

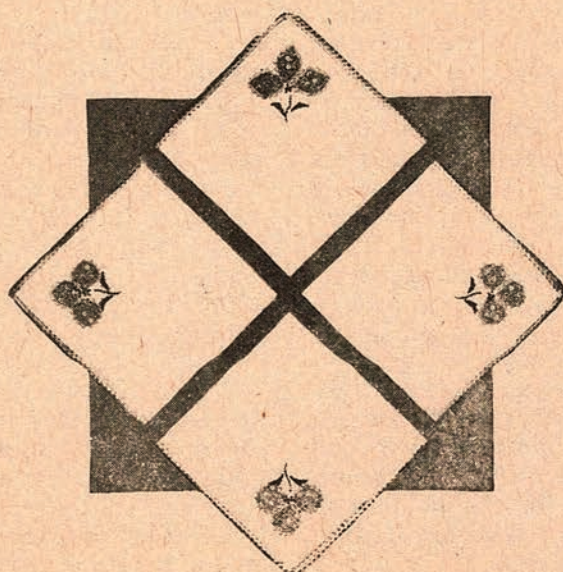
with peach rickrack which is tacked with black French knots.

No need to do the obvious with rickrack when so many unusual ways of using it are at hand. A cherry tea holder leaves off its loop to become a tea tile; handkerchiefs become tea napkins.

Rickrack can be set between or under edges with joined edges, tips touching tips, tips overlapping tips or formed into a lace with buttonholed bars; or the braid can be tacked by its tips along hemmed edges to make an attractive finish.

For the lacy chair-set shown, work over a foundation material on which lines of design appear. Baste braid in place. Tack together all points that touch, then join rows with buttonholed bars, using No.8 pearl cotton.

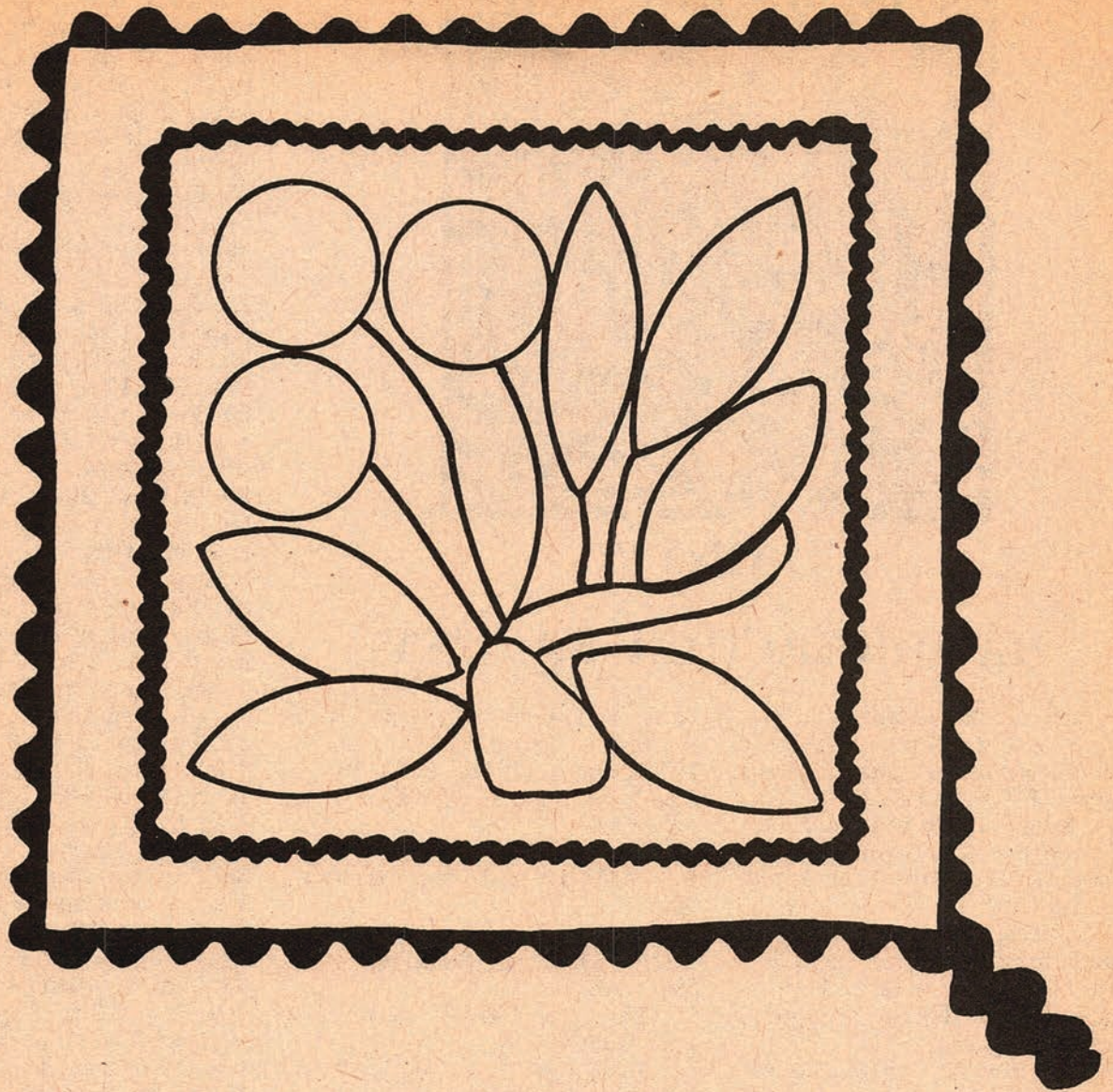
Secure overlapping tips of rickrack on boudoir pillow with French knots, turn in front edge, baste cream Val beneath and sew on with knots also.



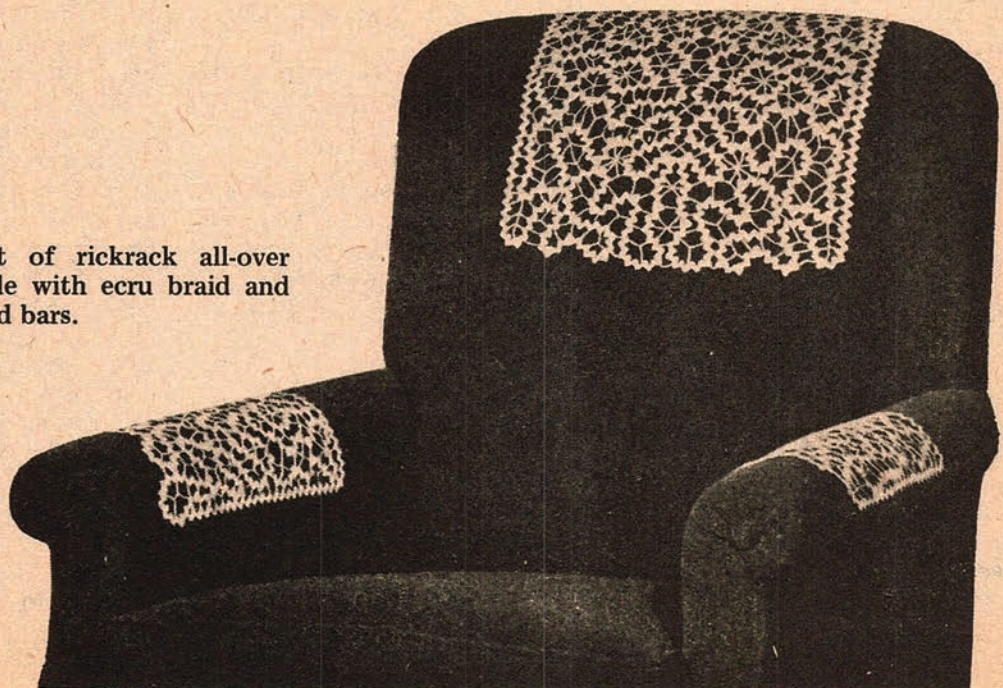
A handkerchief edged with midget rickrack.

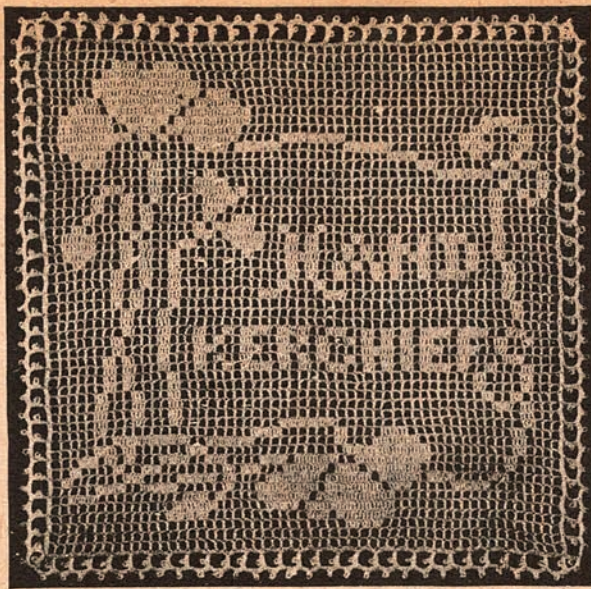


A cherry tea holder of white linen has red and green patch edges covered with braid.



A chair-set of rickrack all-over lace is made with ecru braid and buttonholed bars.





DAINTY HANDKERCHIEF-SACHET

Use a crochet-cotton that will give 8 spaces to the inch for a sachet seven inches square. Make a chain of 170 stitches, turn.

1. A treble (tr) in 8th stitch (st), 54 more spaces (sp) [of chain (ch) 2, miss 2, 1 tr], turn. If preferred, the 1st row of spaces may be made thus, omitting the long foundation-chain: Ch 8, miss 7, 1 tr, * turn, ch 5, miss 2, 1 tr; repeat until you have the required number of spaces.

2. Ch 5, miss 2, 1 tr (for 1st sp), 54 more sp, turn.

3. Twenty sp, 10 tr, 32 sp, turn.

4. Thirteen sp, 13 tr, 11 sp, 7 tr, 1 sp, 16 tr, 19 sp, turn.

5. Nineteen sp, 25 tr, 1 sp, 10 tr, 6 sp, 13 tr, 14 sp, turn.

6. Two sp, 10 tr, 10 sp, 7 tr, 1 sp, 4 tr, 4 sp, 16 tr, 1 sp, 22 tr, 19 sp, turn.

7. Eight sp, 10 tr, 5 sp, 7 tr, 1 sp, 16 tr, 1 sp, 19 tr, 3 sp, 4 tr, 5 sp, 13 tr, 2 sp, 10 tr, 5 sp, turn.

8. One sp, 4 tr, 6 sp, 7 tr, 4 sp, 13 tr, 1 sp, 4 tr, 4 sp, 16 tr, (1 sp, 13 tr) twice, 1 sp, 10 tr, 4 sp, 7 tr, 6 sp, turn.

9. Five sp, 4 tr, 10 sp, 16 tr, 1 sp, 7 tr, 1 sp, 13 tr, 3 sp, 7 tr, 1 sp, 4 tr, 7 sp, 7 tr, 2 sp, 4 tr, 4 sp, 4 tr, 2 sp, turn.

10. Three sp, 7 tr, (1 sp, 4 tr) twice, 3 sp, 10 tr, 2 sp, 7 tr, 4 sp, 7 tr, 1 sp, 13 tr, 2 sp, 22 tr, 9 sp, 4 tr, 5 sp, turn.

11. Four sp, 4 tr, 10 sp, 25 tr,

15 sp, 7 tr, 6 sp, 4 tr, 1 sp, 7 tr, 5 sp, turn.

12. Seven sp, 25 tr, 2 sp, 16 tr, 9 sp, 4 tr, 3 sp, 13 tr, 11 sp, 4 tr, 4 sp, turn.

13. Four sp, 4 tr, 12 sp, 7 tr, 4 sp, 4 tr, 6 sp, 10 tr, 16 sp, 4 tr, 5 sp, turn.

14. Five sp, (4 tr, 3 sp) twice, 4 tr, * 11 sp, 19 tr, 20 sp, 4 tr, 3 sp, turn.

15. Three sp, 4 tr, 37 sp, reverse 14th from *.

16. Like 14th to *, 34 sp, 7 tr, 1 sp, 4 tr, 3 sp, turn.

17. Four sp, 4 tr, 2 sp, 4 tr, 33 sp, reverse 14th from *.

18. Six sp, 4 tr, 1 sp, 4 tr, 4 sp, 4 tr, 32 sp, 4 tr, 4 sp, 4 tr, 3 sp, turn.

19. Like 18th, reversed.

20. Six sp, 4 tr, 1 sp, (4 tr, 3 sp) twice, 4 tr, * 2 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) twice, 2 sp, 7 tr, 2 sp, (4 tr, 1 sp) 3 times, 10 tr, 1 sp, 4 tr, 2 sp, (4 tr, 3 sp) twice, turn.

21. Four sp, 7 tr, 4 sp, 4 tr, 3 sp, (4 tr, 1 sp) 4 times, 4 tr, 2 sp, (4 tr, 1 sp) twice, 4 tr, 3 sp, 4 tr, 2 sp, 4 tr, 1 sp, reverse 20th row from *.

22. Seven sp, 4 tr, 4 sp, 4 tr, (3 sp, 7 tr) twice, 2 sp, 7 tr, 2 sp, 4 tr, 4 sp, 10 tr, 1 sp, 4 tr, 1 sp, (7 tr, 2 sp) twice, 4 tr, 6 sp, turn.

23. Three sp, 4 tr, 2 sp, 4 tr, (3 sp, 4 tr) twice, (1 sp, 4 tr) 4 times, 2 sp, 4 tr, (1 sp, 4 tr) twice, 3 sp,

4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 3 sp, 4 tr, 4 sp, 4 tr, 7 sp, turn.

24. Eight sp, 4 tr, (3 sp, 4 tr) twice, 2 sp, 4 tr, (1 sp, 10 tr) twice, 2 sp, 7 tr, 2 sp, (4 tr, 1 sp) twice, 4 tr, (1 sp, 10 tr) twice, 2 sp, 7 tr, 4 sp, turn.

25. Forty-two sp, * 4 tr, 3 sp, 4 tr, 8 sp, turn.

26. Reverse 25th to *; 37 sp, 4 tr, 4 sp, turn.

27. Four sp, 4 tr, 36 sp, * 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 7 sp, turn.

28. Reverse 27th to *. 9 sp, 7 tr, 5 sp, 7 tr, 17 sp, 4 tr, 5 sp, turn.

29. Five sp, 4 tr, 19 sp, 4 tr, 3 sp, 4 tr, 11 sp, * (4 tr, 2 sp) twice, 4 tr, 7 sp, turn.

30. Reverse 29th to *; 12 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 10 tr, 4 sp, 4 tr, 5 sp, turn.

31. Five sp, 4 tr, 3 sp, 4 tr, 1 sp, (4 tr, 2 sp) twice, (4 tr, 1 sp) 3 times, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 12 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 4 sp, 4 tr, 3 sp, turn.

32. Two sp, 10 tr, 3 sp, 4 tr, 1 sp, 4 tr, * 2 sp, 4 tr, 7 sp, 4 tr, 4 sp, 10 tr, 3 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, * 2 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 6 sp, turn.

33. Reverse 32nd to 2d *; 4 tr, 1 sp, 7 tr, 2 sp, (4 tr, 1 sp, 4 tr, 3 sp) twice, 10 tr, 4 sp, 7 tr, 3 sp, reverse 32d from 1st * to end.

34. Two sp, 10 tr, 4 sp, 4 tr, 6 sp, 7 tr, 1 sp, 13 tr, 3 sp, 4 tr, 1 sp, 4 tr, 4 sp, 4 tr, 3 sp, 4 tr, 2 sp, 4 tr, 1 sp, 10 tr, 3 sp, 4 tr, 6 sp, turn.

35. Six sp, 4 tr, 18 sp, (4 tr, 3 sp) twice, 13 tr, 1 sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 4 sp, 4 tr, 3 sp, turn.

36. Four sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 6 sp, 4 tr, 2 sp, 7 tr, 26 sp, 4 tr, 6 sp, turn.

37. Six sp, 4 tr, 29 sp, 7 tr, 6 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 5 sp, turn.

38. Five sp, (4 tr, 2 sp) twice, 4 tr, 5 sp, 10 tr, 28 sp, 4 tr, 3 sp, 4 tr, 2 sp, turn.

39. (One sp, 4 tr) twice, 2 sp, 4 tr, 27 sp, 16 tr, 4 sp, 4 tr, 3 sp, 7 tr, 6 sp, turn.

40. Eleven sp, 4 tr, 4 sp, 10 tr, 30 sp, 4 tr, 3 sp, 4 tr, 1 sp, turn.

41. One sp, (4 tr, 2 sp) twice, 19 tr, 24 sp, 4 tr, 5 sp, 4 tr, 11 sp, turn.

42. Four sp, 7 tr, 5 sp, 4 tr, 28 sp, 7 tr, 6 sp, 7 tr, 1 sp, 7 tr, 2 sp, turn.

43. Four sp, 4 tr, 3 sp, 4 tr, 6 sp, 10 tr 26 sp, 4 tr 4 sp, 10 tr, 3 sp,

turn.

44. Two sp, 16 tr, 9 sp, 10 tr, 1 sp, 16 tr, 7 sp, 16 tr, 8 sp, 10 tr, 2 sp, 7 tr, 3 sp, turn.

45. Three sp, 4 tr, 4 sp, 7 tr, 13 sp, 22 tr, 5 sp, 16 tr, 2 sp, (4 tr, 1 sp) twice, 22 tr, 2 sp, turn.

46. Two sp, 16 tr, 2 sp, 10 tr, 1 sp, 22 tr, 26 sp, 7 tr, 2 sp, 7 tr, 3 sp, turn.

47. Four sp, 13 tr, 26 sp, 22 tr, (1 sp, 16 tr) twice, 2 sp, turn.

48. Three sp, 10 tr, 1 sp, 22 tr, 1 sp, 19 tr, 34 sp, turn.

49. Thirty-five sp, 13 tr, 1 sp, 25 tr, 1 sp, 7 tr, 4 sp, turn.

50. Six sp, 31 tr, 1 sp, 7 tr, 36 sp, turn.

51. Thirty-nine sp, 31 tr, 6 sp, turn.

52. Seven sp, 25 tr, 40 sp, turn.

53. Forty-one sp, 7 tr, 2 sp, 7 tr,

8 sp, turn.

54,55. Fifty-five sp, turn.

For the edge:

1. Two double crochets (dc) in each sp, with 5 dc in corner sp.

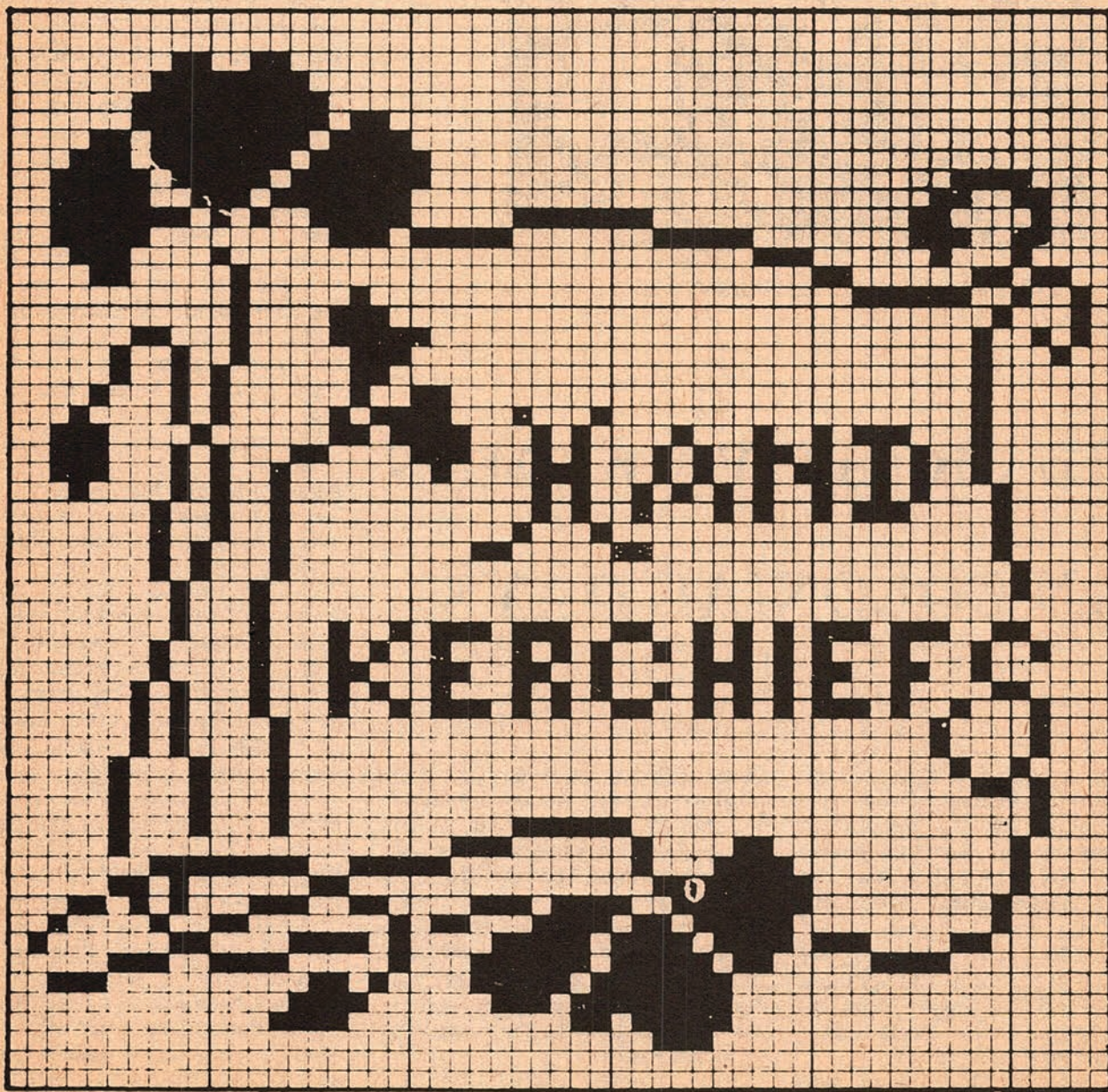
2. Ch 12, * miss 2 sp to the right, or 4 dc, fasten with a slip-stitch over next tr, turn, 3 dc, p of 4 ch and 4 dc under 12 ch, then ch 7 and repeat from *; at corners fasten 2 loops of 7 ch in the same place, or in 3d of the 5 dc. To join the border, work the 3 dc, p and 4 dc over 1st loop of 12 ch and last loop of 7 ch, together.

3. Work 3 dc, p and 3 dc into each sp or unfilled loop all around.

If the square is to be used for a sachet, make the latter of the same width and twice as long, so that when folded over or doubled it will be of the size of the square.

A pretty idea is to use violet silk or satin, interlining with a layer of wadding, thickly sprinkled with violet sachet-powder; or any other scent, and color of lining may be substituted. Catch the lace square to the top of sachet, between the folds of which the handkerchiefs are laid. The square may be used to cover the top of a handkerchief-box, if desired, and one may use the same idea for glove-cases, cushion-covers, and so on, changing the inscription as required.

This chart is designed for filet, but should you prefer to make a handkerchief-case in cross-stitch, a dainty gingham check would provide a suitable background fabric.





Courtesy The MacMillan Co.

Colonial Embroidery, Old South Church, Boston

THE CREATIVE WOMAN IN COLONIAL DAYS

When we come to the Colonial period in the history of the making of cloth and its decoration with the needle, we must pause. Europe was trembling on the brink of an industrial revolution. During the hundred years from 1700 to 1800, the world was to be given the cotton gin, the spinning machine and the power loom, all the forbears of the modern processes for producing cloth.

The ways of the creative wo-

men of Egypt, Greece and Medieval times were to be discarded. But before this happened, gallant young America, struggling through the seventeenth century, 1600 to 1700, was to relive in sober fact the history of the past. It was as if to pass her examinations as a nation, the infant country was tested by the challenge to produce out of a wilderness, the rudiments of a civilization.

Men, women and children ac-

cepted the gauge of fate with such eagerness that their valiant courage and hardy spirit became the backbone of our American tradition.

And, as always, side by side with the constructing man stood the creative woman, helping to provide the background upon which her husband was to build the economic structure of a nation together with the means to do it.

What was this background, and what were the means she supplied?

Nothing short of the home itself, human life, and the beginnings of almost all of the industries which have their origin in the home. The means by which her husband was to start the nation's economic structure were the infant industries which she created, nourished and fostered along with her own babies - the production and preparation of wool and flax - dyeing, spinning, weaving, knitting, candlemaking, soapmaking, broom-making, straw and basket manufacture. The list is endless. They had backbones in those days.

The little sempstress pictured here was taken from a Colonial primer. Her straight little spine typifies the spirit of the age. She did not bend, as a slave to her work, but brought it up to her own eyes, adding importance and dignity both to herself and to her task.

"This pretty sempstress who can see

And not admire her industry
As thus upright she sits to sew,
Not stooping as some children
do."

As for how the days ran in the home factory, no list of the tedious processes of preparing flax and wool is half as interesting as the following old diary extracts.

Abigail Foote, who in the year of 1775 lived in Connecticut, wrote one day in her diary thusly:

"Fix'd gown for Prude, Mended Mother's Riding-hood, Spun short thread, Fix'd two gowns for Welsh's girls, Carded tow, Spun linen, Worked on Cheese-basket, Hatchel'd flax with Hannah, we did 51 lbs. apiece, Pleated and ironed, Read a sermon of Doddridge's, Spooled a piece, Milked cows, Spun linen, did 50 knots, Made a broom of guinea wheat straw, Spun thread to whiten, Set

a Red dye, Had two Scholars from Mrs. Taylor's, I carded two pounds of whole wool and felt Nationally, Spun harness twine, Scoured the pewter."

And she felt "nationally".

Nor was the woman who performed such tasks a person of no importance. The diary of a Boston woman of social distinction records for one day:

"A large kettle of yarn to attend upon. Lucretia and self rinse ours through many waters, get out, dry, attend to, bring in, do up and sort 110 score of yarn, this with baking and ironing. Went to hackling flax. Rose early to help Ruth warp and put a piece in the loom. Baking and hackling yarn. A long web of tow to whiten and weave."

At night she was not too tired to record it all in her diary.

As it required from eight to ten spinners to keep one weaver busy, spinning was one of the principal tasks of the Colonial housewife. She well knew that "independence" meant in addition to other things, freedom from economic mastery too, so the great wool wheel and the small flax wheel sang a song to her not only of industry, but of freedom as well. Spinning contests were held, and even children six years of age did their stint at the wheel.

After all the gruelling labor which had gone before, one can understand how it was almost a privilege to fashion the soft linens into clothing, or with a sampler held delicately in reddened fingers, to painstakingly record one's favorite text.

Young girls were proficient with the embroidery needle, and coats of arms reminiscent of the beautiful work of Medieval times, were embroidered with artistry and skill. Sometimes in "mourning pieces" the whole history of a family would be represented, and again some local scene, like the accompanying picture of the Old South Church in Boston, would be eulogized with the needle.

A whole history could be written about samplers alone, and another about quilts and handwoven bedspreads and small pieces. Weaving patterns were cherished like precious jewels and passed from family to family - Queen's Fancy, Indian War, and Bony Part's March, to mention only a few of them.

Some idea of the wealth of stitches which the little sempstresses could learn may be got from the poem of John Taylor, 1640, in his "Praise of the Needle".

"For Tent-worke, Rais'd-worke, Laid-worke, Frost-worke, Net-worke,

Most curious Purles, or rare Italian Cut-worke,

Fine Ferne-stitch, Finny-stitch, New-stitch and Chain-stitch, Brave Bred-stitch, Fisher-stitch, Irish-stitch and Queen-stitch, The Spanish-stitch, Rosemary-stitch and Mouse-stitch, The smarting Whip-stitch, Back-stitch and the Cross-stitch.

All these are good, and these we must allow,

And these are everywhere in practice now."

So the creative woman of Colonial days swiftly reviewed the processes of the past and proved her ability to do her half share in the making of a nation. Yet with the coming of the machinery which freed from the more gruelling tasks, she did not pass. She never will. Her keen interest in life, her buying acumen, and her creative ability still live in the hearts of women today.

Thanks to her great-great-grandparents, today's housewife now has time for truly exquisite needlework, loom weaving by hand, home decoration, and home management. She can take up the more abstract phases of her work, and interpret it civically and nationally. But she must never forget what she owes to the little girl in the picture and the spirit of industry which she represents.

Courtesy The MacMillan Co.



The Little Sempstress

Courtesy The MacMillan Co.



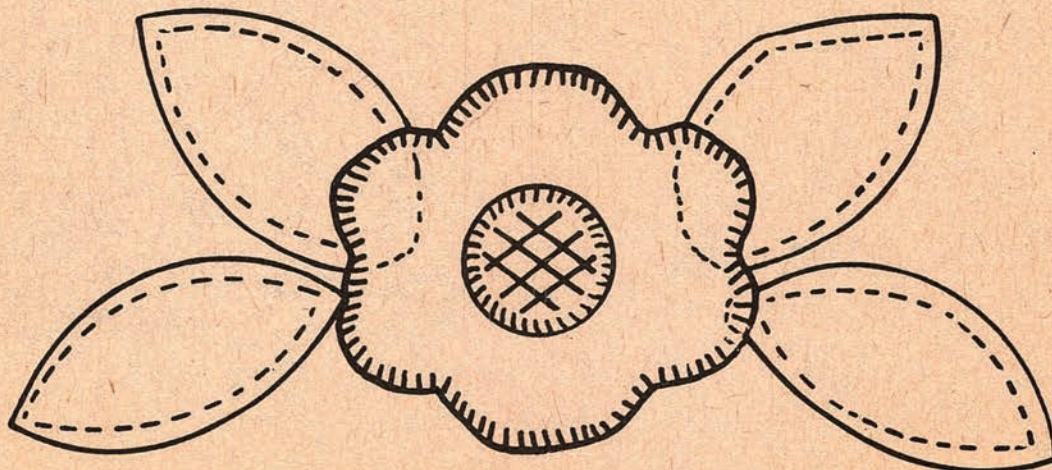
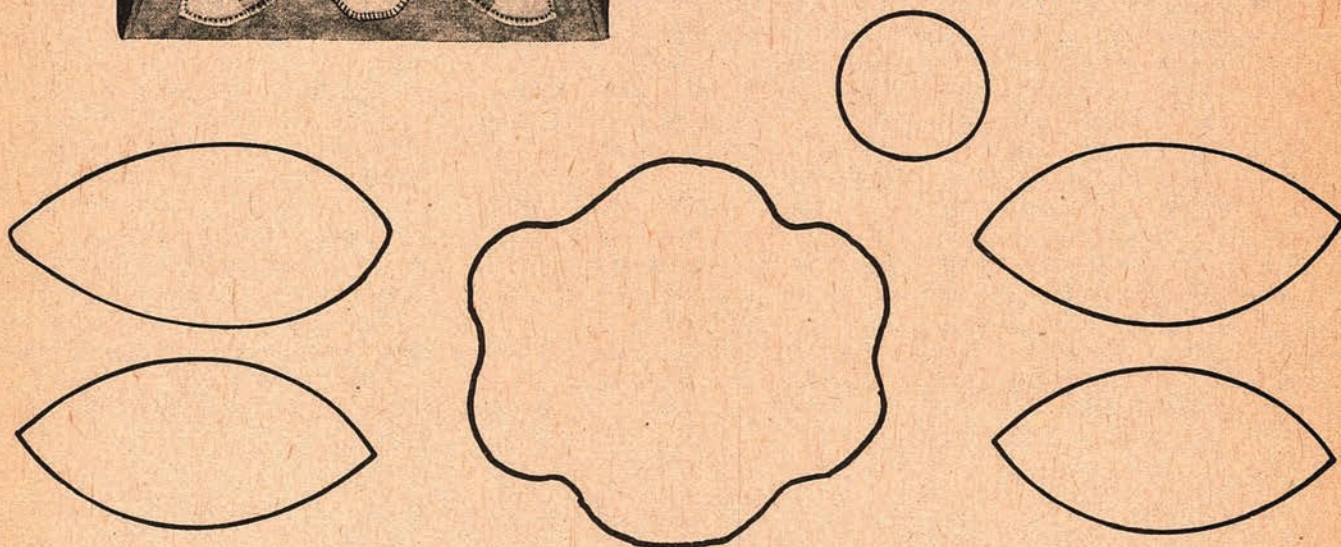
The Good Girl

EASY APPLIQUE FOR UNUSUAL GIFTS



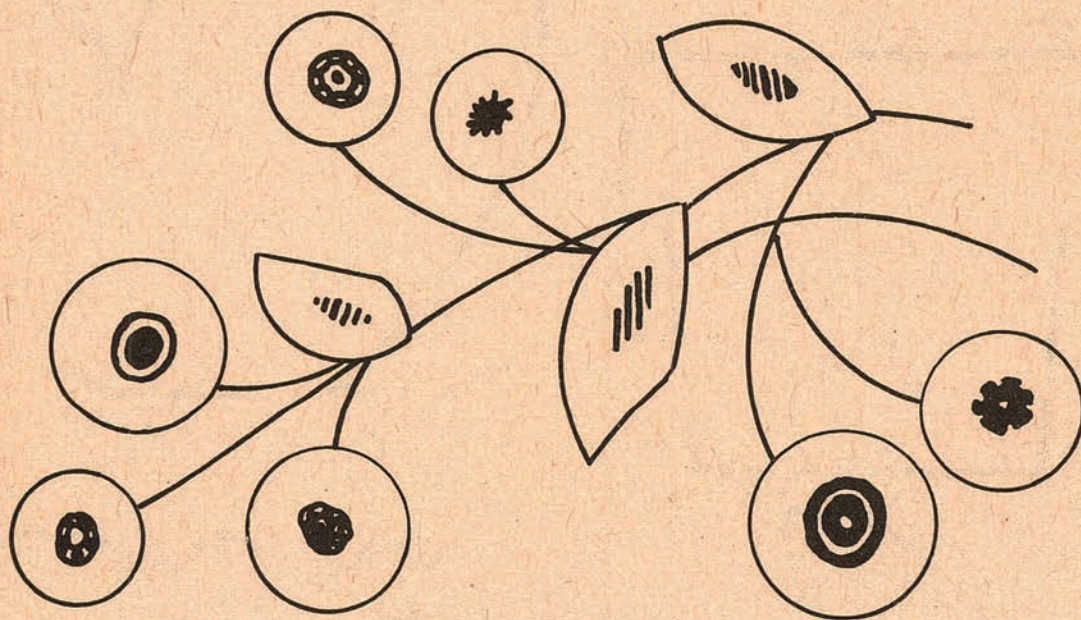
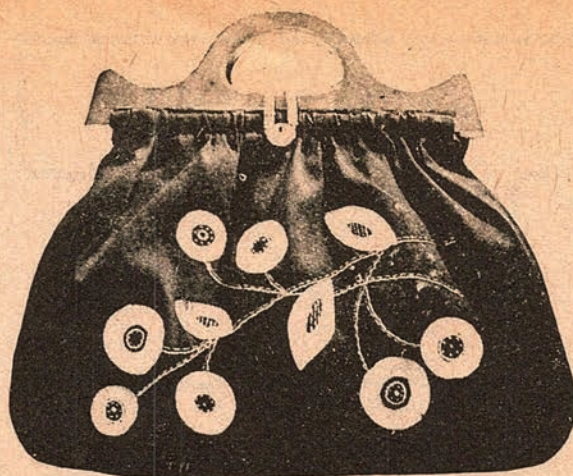
FIREPLACE WOOD BAG

Make it of brown sail cloth with applied decoration in red and green or yellow and green blanket-stitched in place with six threads of stranded floss, under which is run a line of contrasting color. The flower center is crossed with run-in lines. The center of the bag is reinforced with a six inch strip of the material, over buckram. The edges are bound. Tops turned over dowels and have covered rope handles.



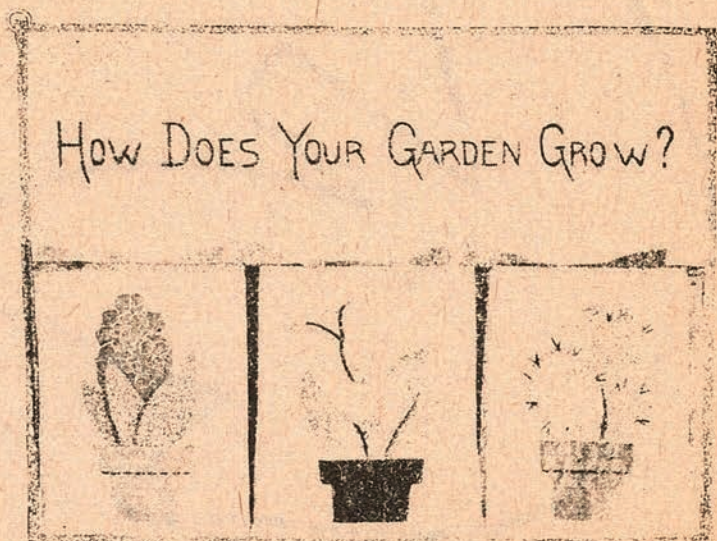
KNITTING BAG

For attractive contrast, use coral and brown cotton suiting. Colors are reversed on opposite side of bag. Line with brown and white pin-check gingham to cover seams. Stitchery in cutout centers of flower and leaf motifs is done in white. Stems are outlined with light shade of patch color followed with running stitch in darker shade on the right. Six threads of stranded floss are used.

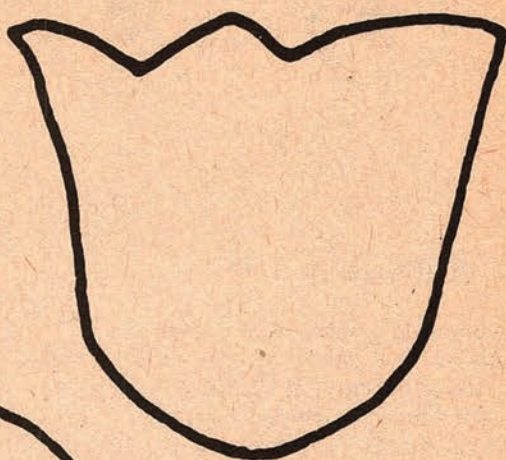
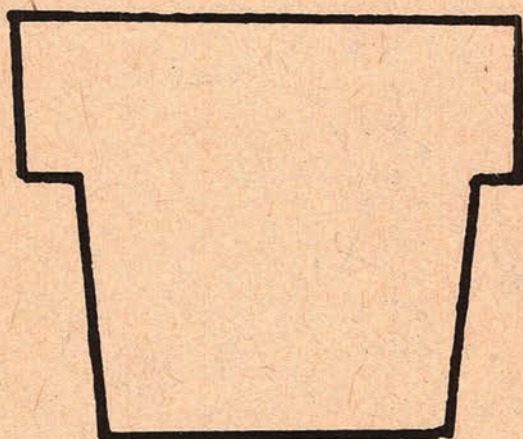
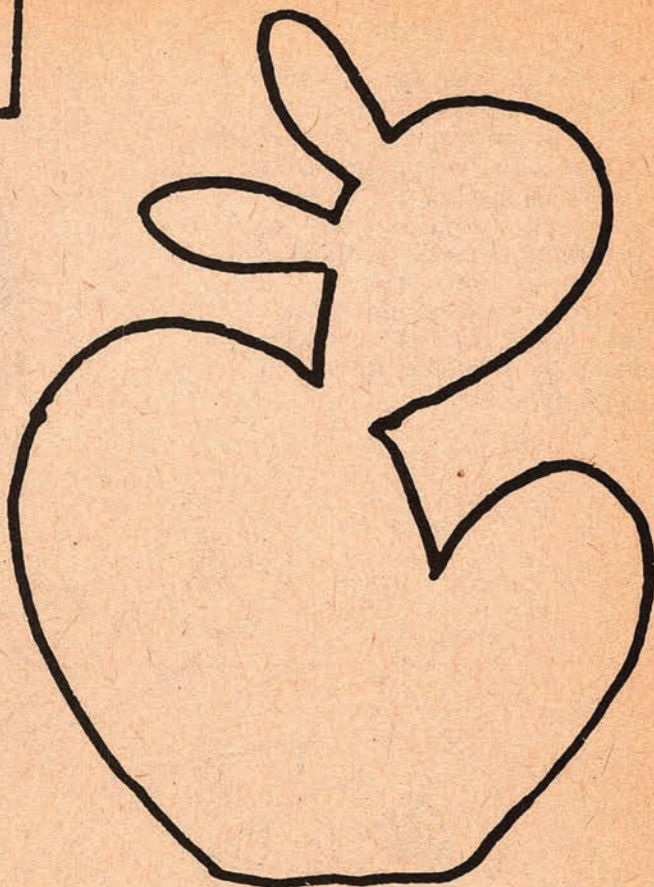


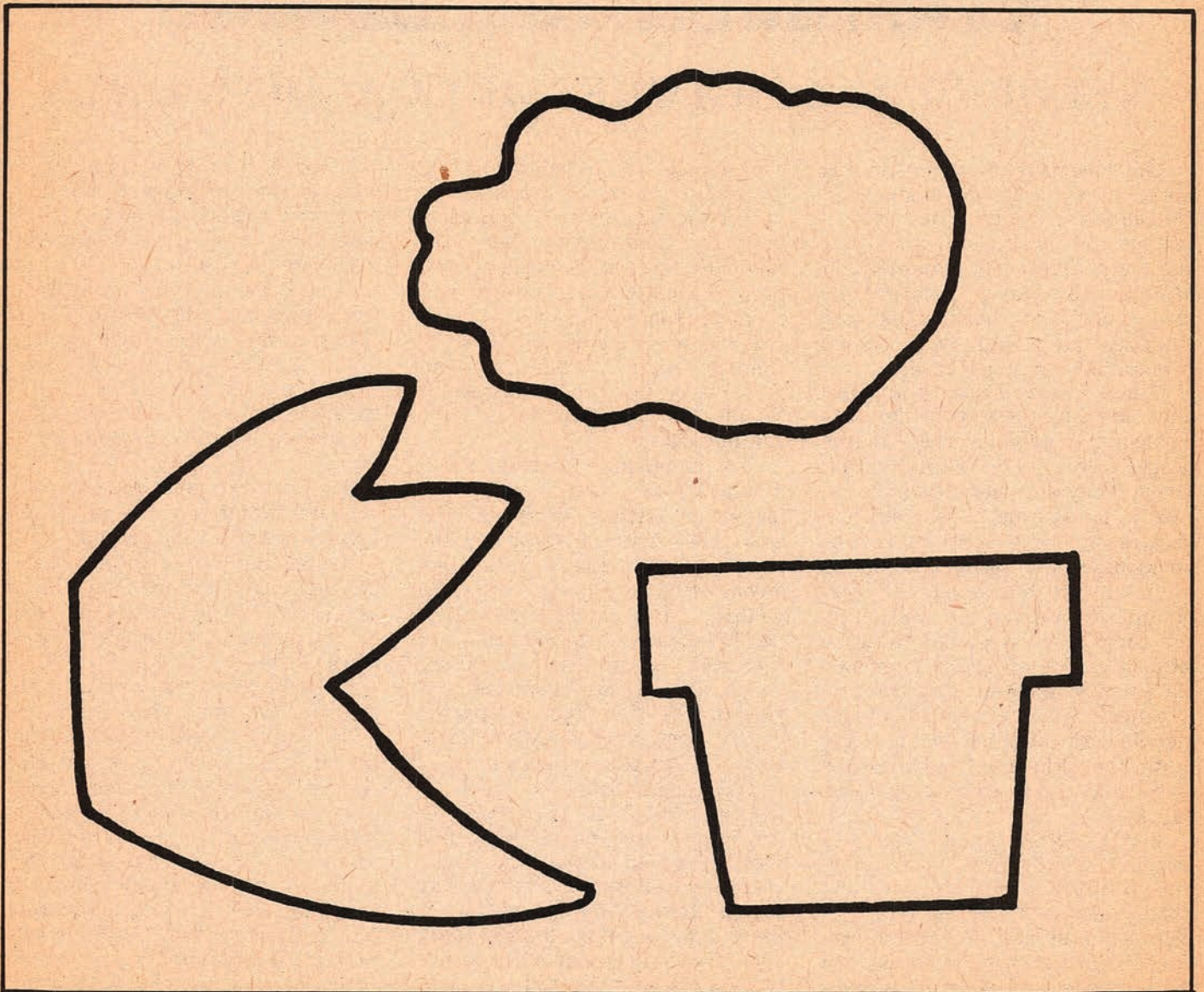
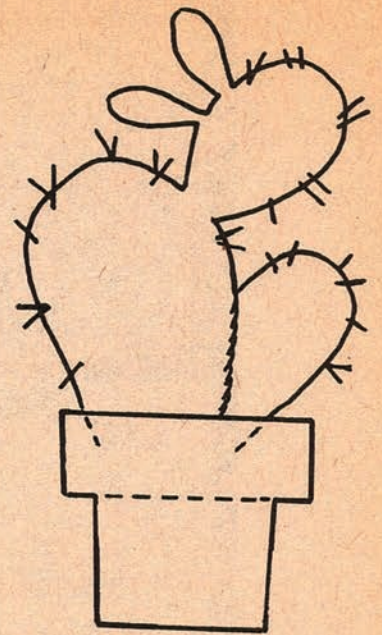
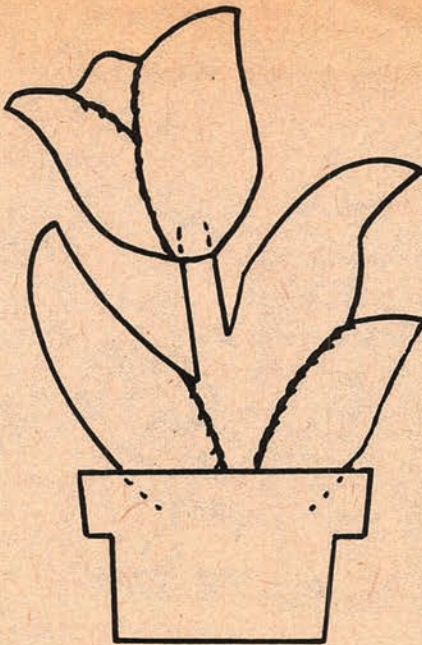
GARDEN TOOL BAG

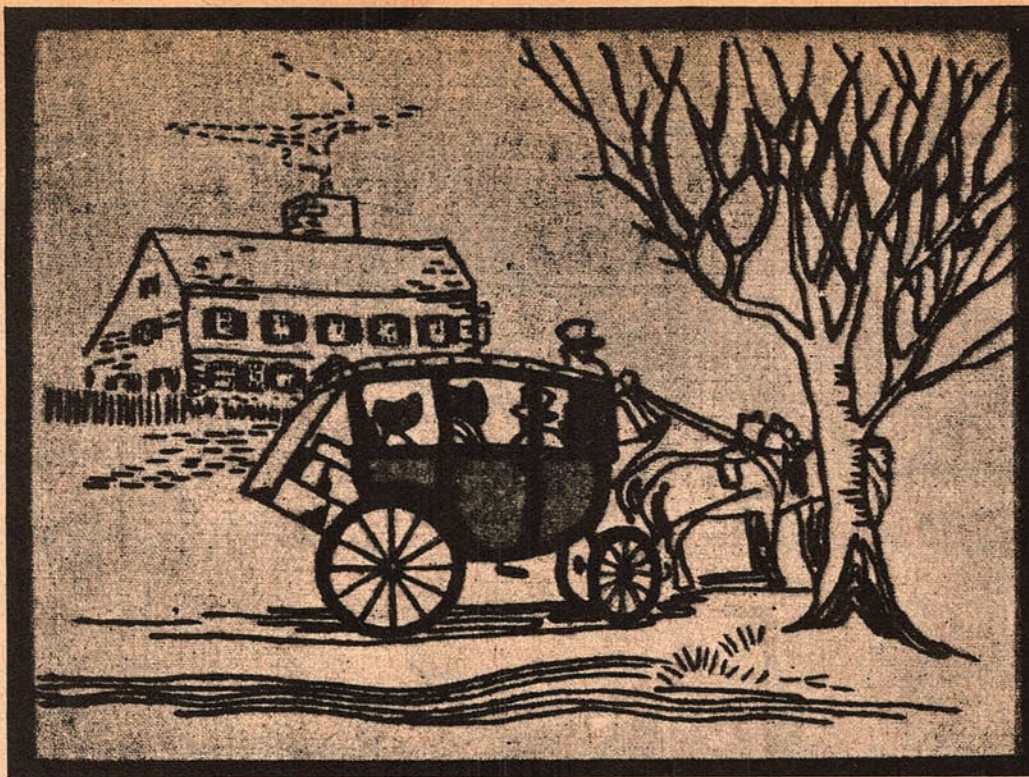
Your gardening friends will appreciate this utility pocket for small garden tools, seeds and things - about fifteen by twenty inches. Make it of sturdy ecru crash with patches of light green calico and colored gingham - a blue hyacinth in a red pot, a red tulip in a green one and a cactus in a blue. Small letters outlined with green, initials with red. Lines on tulip and foliage patches also outlined. The hyacinth is marked with single stitch, and the cactus has single-stitch spines.



Pattern cont. on next page







Picture No.1
Boston to
Salem Coach

NEEDLEWORK PICTURES OF COACHING DAYS

Old coaching prints are finding themselves tremendously in demand, and are used not only in groups and pairs on the walls, but are very effectively mounted on lampshades, trays, wastebaskets and portfolios. Wallpapers and chintzes are featuring coaching scenes, inn yards, and taverns.

Timely, as well as exceptionally nice in their period feeling, are coaching pictures worked in fine English crewels on a soft natural linen. They are charming in color, just a bit unusual in subject and treatment, and exactly the sort of incidentals we need in so many rooms to lift them above the commonplace. Needles are the handiest tools when it comes to introducing a hint of savoir faire into an interior without undue extravagance! With a pair of quaint needlework pictures we can get both that touch of old romance and modern awareness that we crave.

Picture No.1 shows the old Black Horse Tavern, once a famous hostelry in Salem, with the stage-coach for Boston ready to depart on an early October morning. Bright green is the coach with flashing red spokes in the wheels;

gay bonnets of the ladies, and top hat of the gentleman are silhouetted in the windows. A rich dark-brown is used for the bare tree branches and other background; purple shadows are lovely; and there are many touches of cheery red and a pretty green. It is extremely simple to work, almost all outlining as you see, but a delightful piece to introduce with maple and mahogany.

The companion picture, No.2, is the Western Mail Coach, that maker of history on the Pacific coast. The bristling cacti and the outlying lands are a soft sage-green, sunset clouds of deep yellow lie low on the distant purple hills; brown as the road and the dusty coated horses is the coach with its mahogany colored wheels. This rich color is repeated in the scrub growth by the highway. The picture is most unusual and pleasing in tone.

Coach No.3 is not the later American type, but is built like the English Royal Mail, and was in use in early Boston before the day of the famous Concord wagons. It has a bravely bright orange body, and black wheel rim with orange spokes. Green, bright blue, brown,

and touches of deep purple are used in the costumes of the travelers and the background. A pleasant thing to hang beside the old mirror in your hallway.

No.4 is the jolly bright red stage from Boston to Plymouth. Gaily clad figures, with their winter hoods, muffs, and "tippets," festive in scarlet, green and purple, stand waiting to wave good-by to friends en route to the great city.

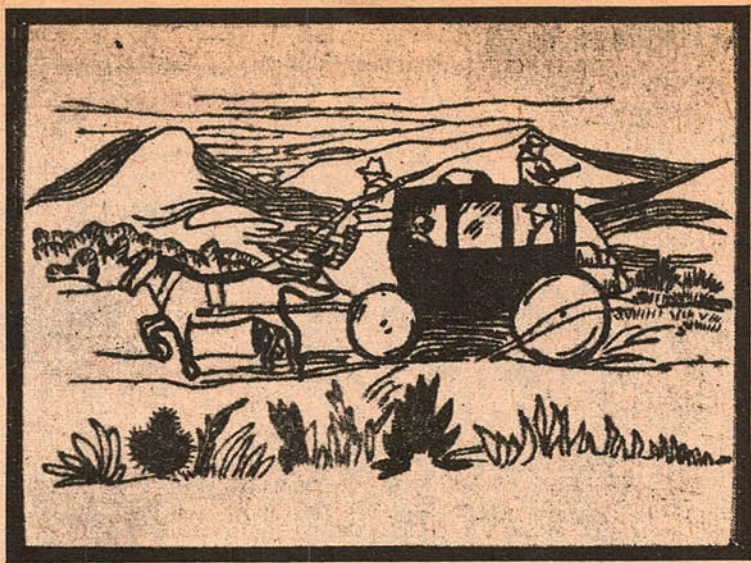
The loveliest clear blue for the sky and water is achieved by an applique of pale blue organdy, and the long sandy headland and beacon light are outlined upon it. A liberal use of black with much red is very effective in this Plymouth-town picture.

Such pictures are sure to head the gift list for appreciative friends -- and thrice blessed is the bazaar table that boasts a few such novel and tempting items. The fact that they can be made in a reasonably short time, that they require but a small investment for materials, that they are the easiest things in the world to embroider, adds not a little to their attractions. Practically all the work is done in outline-stitch, with a bit

of blanket-stitch and a few single stitches for variety's sake. Solid effects are gained by filling in with rows of outlining. The coach bodies are applique, and rows of outlining cover the edges of the patches in most cases. The pictures shape up quickly, the crewels are warmly bright, the linen is a pleasing texture for wool work.

Three of our coaching pictures show those sturdy graceful wagons that made Concord famous in pioneering country the world around - the coaches which played a vital part in building our nation, holding our widely scattered settlements together from ocean to ocean until such time as the "ribbons of steel" should come to replace the "ribbons of leather" and bind state to state forever. Small wonder it is that these hardy carriers have captured the universal imagination even more than the "tall ships"!

After all, the greater number of us are not sea-going folk -- the gallant craft that traveled the lonely ocean ways are less knowledgeable, neighborly things than the shining paneled coaches with their dashing teams and skillful drivers. These were a part of every village life. They came clattering over the cobbled streets to the taven door, bearing the news, longed-for-letters, home-coming lads from school, runaway lovers, gold-dust and gunpowder, bonnets and bud-gets from town. If you enjoy



Picture No.2 The Famous Western Mail Stage

dipping into the background of these things that give so much joy to your eye and hand, do read "Six Horses" by Captain William Banning and George Banning; and also "Stage Coach and Tavern Days" by Alice Morse Earle. Both books give a delightful account of the picturesque coaching era in America.

ABOUT FRAMING

We were able to find very inexpensive narrow black frames for our little panels; in fact, we bought them, glass, garish picture, frame and all -- and then removed

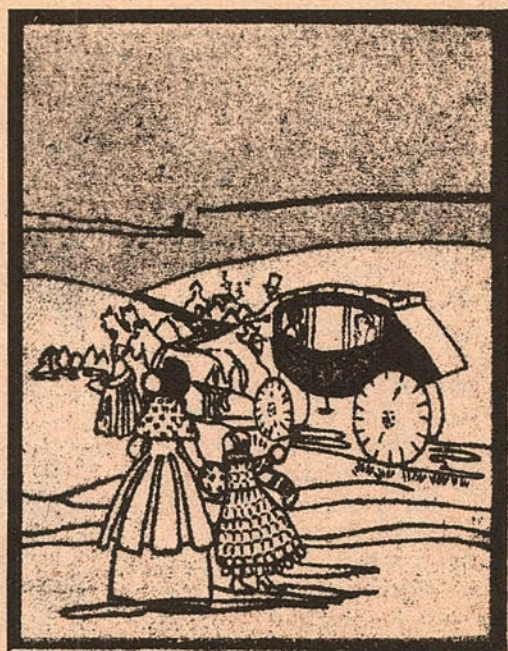
the backs and pictures and substituted our own.

You can frame such pictures with or without glass. We much prefer them without glass, and it is quite practicable to frame them uncovered as they can be washed when they become soiled. A word about framing them may not come amiss. A stiff flat piece of corrugated cardboard makes an ideal mount. Use the picture glass as a pattern and cut the cardboard the same size. Place the embroidered picture over the cardboard, center it carefully, then pin it all

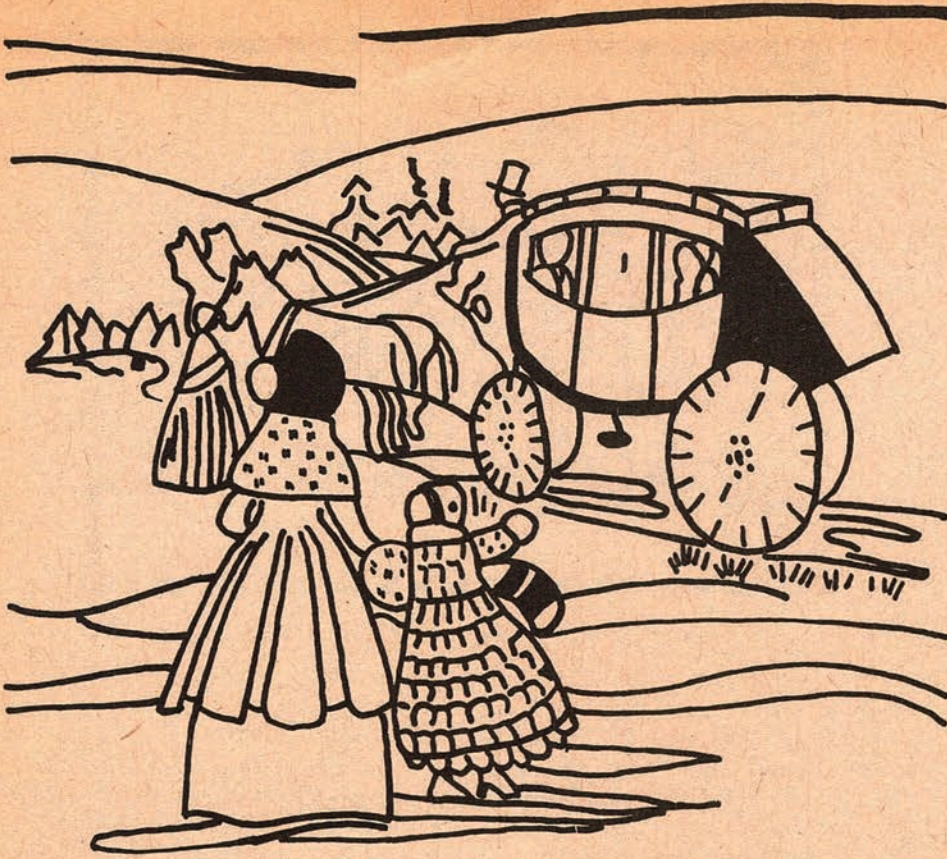
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Picture No.3 Style of Royal Mail



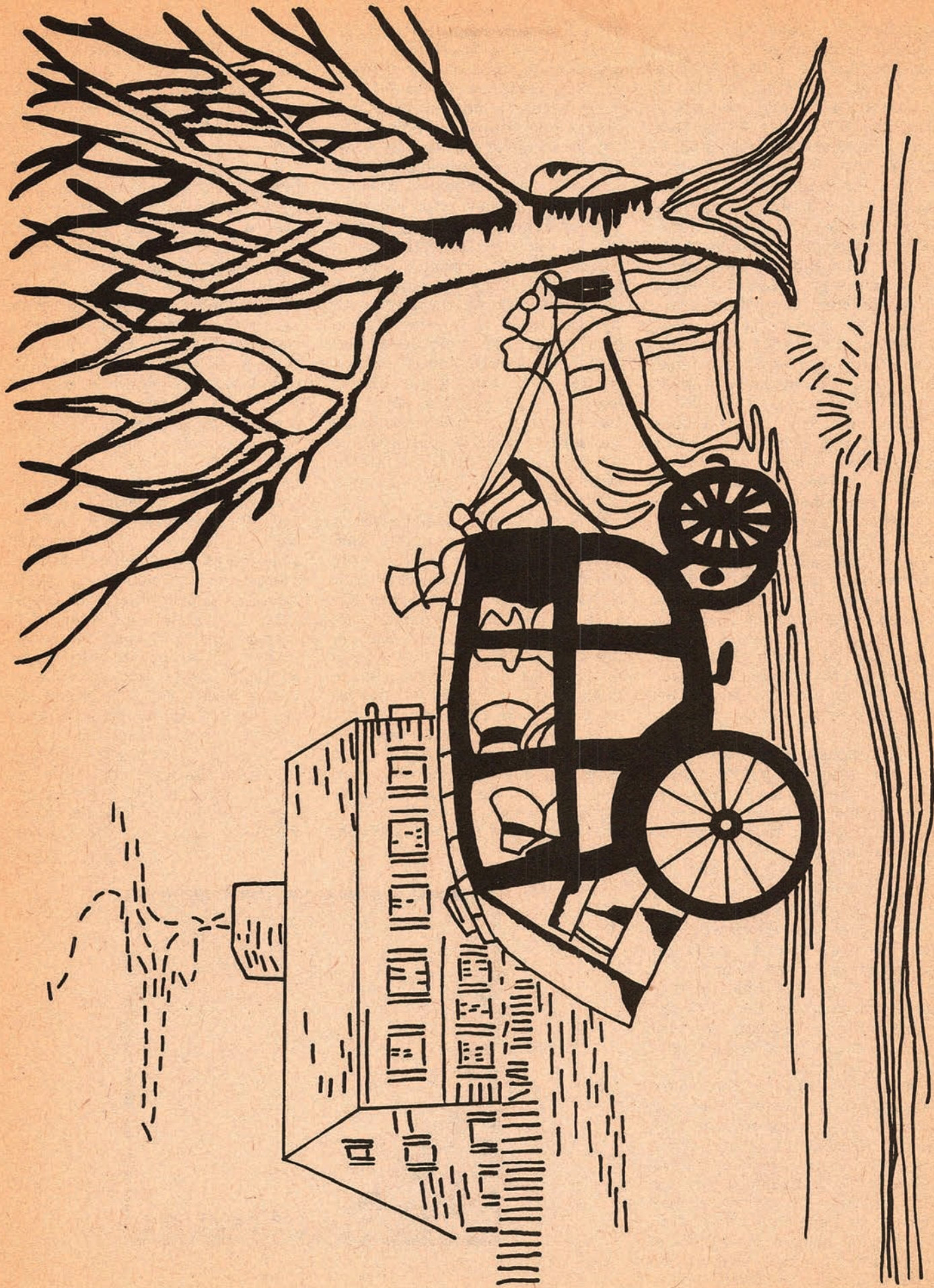
Picture No.4 Boston to Plymouth Post



Continued from preceding page

around the edges to the cardboard. You can stick pins into the edges of the corrugated cardboard and get your whole picture perfectly even all around. When it is pinned in place, turn the picture face down on the table, fold in the corners of the material neatly on the back and catch them with your needle. Then thread your needle with strong cotton or linen thread and catch the edges of the material back and forth across the back, from side to side and end to end, draw the stitches up firmly and evenly. When this is done, remove the pins around the edge. Place the picture in the frame; lay a smooth cardboard, the same size, over the back and drive three or four headless tacks into the frame on each side to hold the picture and backing firmly. Now cut a piece of stiff brown paper the exact size of your frame over all. Go over the edges of the back of the frame with a good coating of glue, place the brown paper on the frame and smooth it down firmly around the edge of the frame. This keeps the dust out of the back of the picture and gives it a professional finish.





continued from page 21

make 2 more rings in the usual way, joining each to preceding, and make a slip-stitch in the 1st double of 1st leaflet or ring to draw the 3 together at the base; work 5 doubles down the stem to center ring, 5 doubles in ring, chain 9 for stem of 2d cloverleaf, and make the 3 leaflets or rings as before, joining 1st to last leaflet of 1st cloverleaf by middle picot, and the 2d and 3d to preceding in the usual way. Work 7 doubles down the stem, after drawing the rings together as in 1st cloverleaf; 5 more doubles in the center ring, chain 4 for stem of 3d cloverleaf, make rings as in 2d cloverleaf, joining as directed, then put 5 doubles on stem, 5 more doubles in center ring and 4 doubles on the stem; work 5 doubles, picot, 5 doubles in the next loop of 2d row, chain 5 fasten in middle picot of last ring of 3d cloverleaf, turn, 5 doubles on chain; fill next 3 loops with 5 doubles, picot, 5 doubles and repeat from * for next point. The corner point is worked in the same way, only that there is 7 chain for the 1st or main stem, and bars of 9 chain from middle picots of 1st and 3d cloverleaves to the 2d row; the corner point is placed over the 3 corner loops.

In the sample border the points are free; they may, if preferred, be joined by bars of 5 chain, covered with 5 doubles, or by middle picots of 2d ring of 1st and last cloverleaves.

For the insets: Make a chain of 12 stitches, join.

1. Five doubles in ring, chain 7, then proceed with the ring or loop as in 1st row, making a cloverleaf as before; cover the stem with 5 doubles, 5 more doubles in ring, and repeat until you have 4 cloverleaves forming a square. Join last ring of 4th cloverleaf to 1st ring of 1st by middle picot.

Have the linen for the center exactly square, cut by a thread; draw a thread one-fourth inch from the edge, all around. Next space the insets, arranging the distance evenly according to the size of your cloth; on the model they are four and one-half inches apart. It is a good plan to use a piece of cardboard of exact size of the inset as a measure, tracing lightly

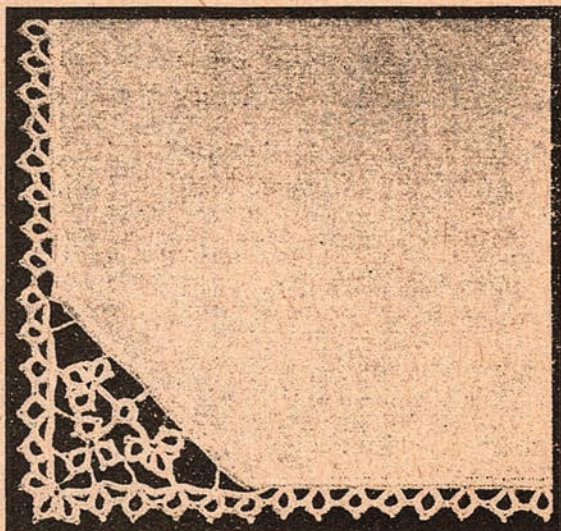
around it with a pencil before cutting. Cut along the drawn thread and cut the space out by a thread to make sure of a straight and even edge. If now a thread is drawn one fourth inch from the cut, and half of this turned down for a tiny hem of one-eighth inch, you will have the neatest possible edge to your linen when you have worked doubles closely and evenly into the space left by the drawn thread, and the opening will be just a little larger than the inset. At corners join to the inset with trebles, taken into the middle picot of 2d ring of cloverleaf, and at the sides with double trebles, in the picot joining the cloverleaves. The edge of the center, between insets, is sewed neatly to the border, which is joined to the 4th side of inset by a Sorrento or twisted bar of the length of a double treble.

For the napkin: Make a set of three cloverleaves around a ring, exactly as for the inset, simply omitting the 4th cloverleaf. Draw a thread one-fourth inch from the edge all around the napkin; lay this triangle of cloverleaves in place, so that the middle picots of 2d rings just touch the space from which the thread was drawn; draw a light pencil-mark across the corner where the middle picots of 1st and last rings of 1st and 3d cloverleaves come, making sure that this tracing is the true diagonal of a square. Mark on this line also where the picots touch.

The linen is to be turned back at this pencil-mark and then cut away, leaving one-eighth inch.

Beginning at one of the other corners of the napkin, work doubles over the edge into the drawn space; work 9 doubles, then make a loop as described in 1st row of border for lunchcloth. When you reach the open corner, work doubles to the 1st mark, fasten in the picot with a slip-stitch, work doubles to the middle of the diagonal, chain 4, fasten to ring, turn, 4 doubles on chain, work doubles to the next mark, fasten in picot, work doubles to end of diagonal. Now work chains of 9 stitches around the cloverleaves, fastening as follows; a double treble into 9th double of diagonal, counting back, a double in middle picot of 2d ring of cloverleaf, a triple treble in joining of cloverleaves, where 2 picots meet, a treble (always 9 chain between) in each picot of the 2d ring of 2d cloverleaf, at corner, a triple treble in joining, double in next picot, and double treble in 9th double from beginning of diagonal, and a single at corner; now fill 9 chain with doubles, make a ring, as before, and continue around the corner, with 3 rings close together at corner; repeat around the napkin with doubles and loops, as directed.

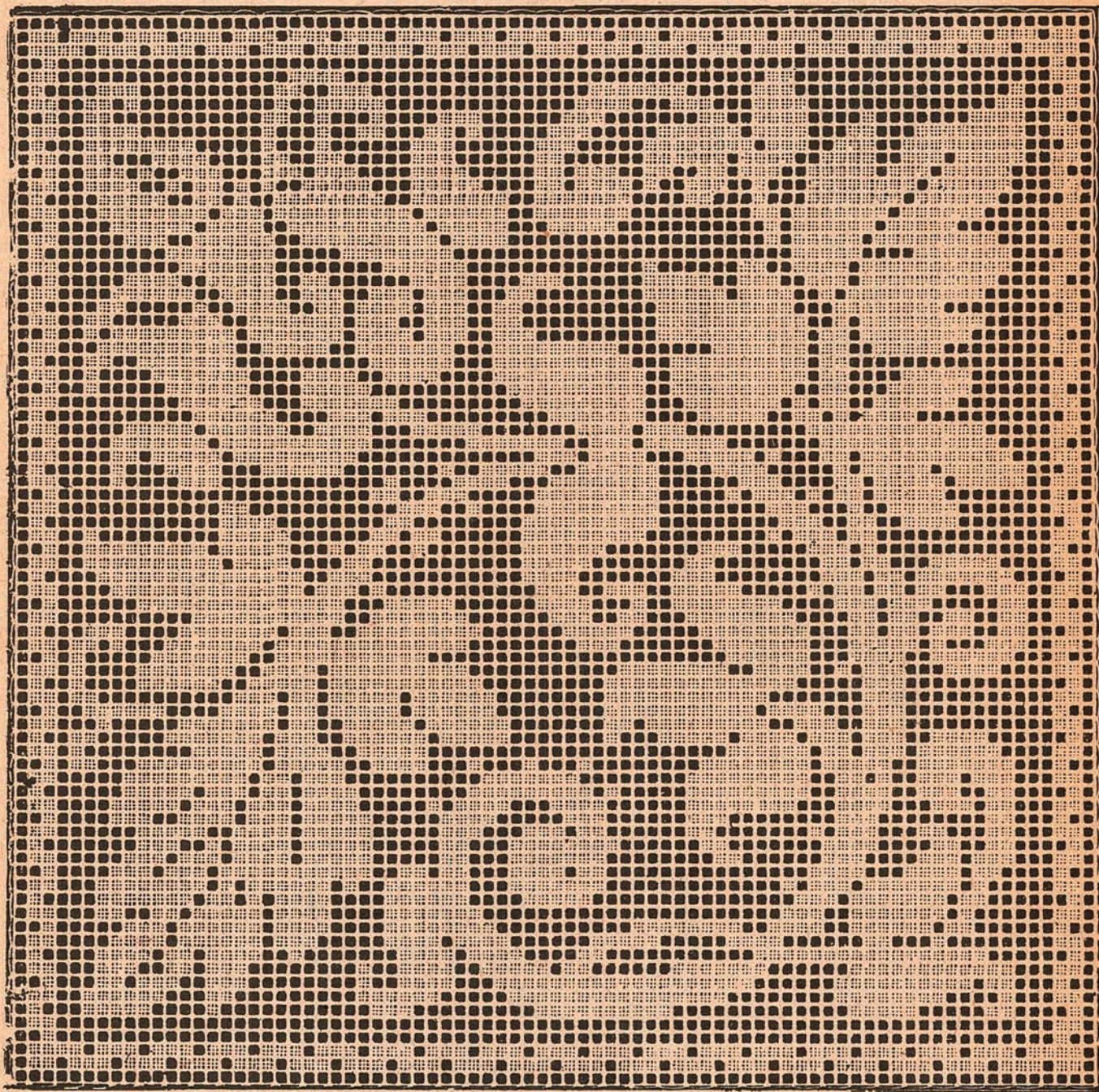
It will be noted that the 2d ring of the 2d cloverleaf at point is not joined, so that the 3 picots are free; this may be in accordance with the fancy of the worker.



Napkin To Match Lunchcloth



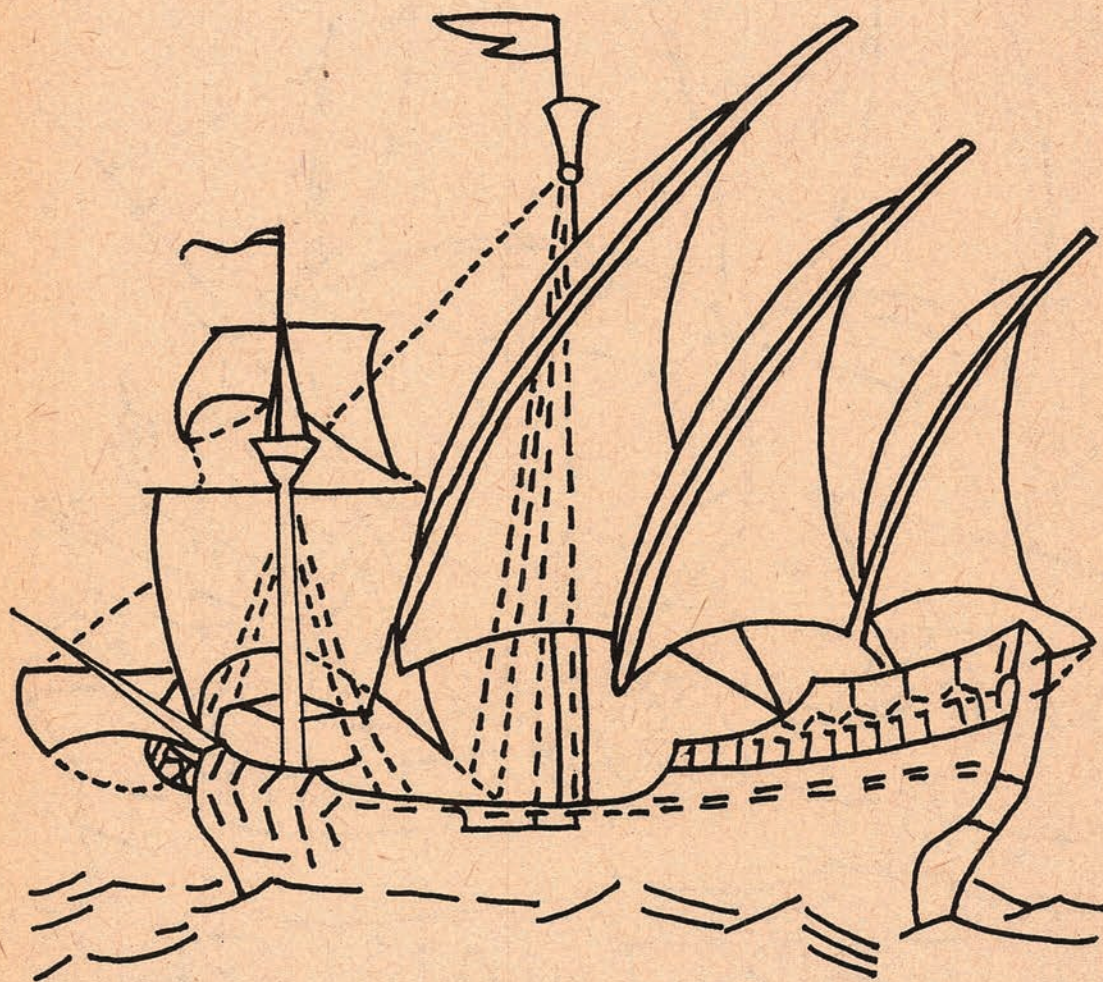
OLD FRENCH DESIGN FOR FILET



79 Meshes

from the collection of Mrs. Caciha Von Kriegsfield

THE AMERICAN SHIPS QUILT



PORTUGUESE CARAVEL

BLOCK NO. 7 PORTUGUESE CARAVEL

The pages of ship lore are so alluringly replete with type names, "Caravel", "Galias", "Galleon",

"Galliot", and later on the "Kitch", the "Howker", "Frigates", "Brigs" and "Brigantines", "Schooners", "Packet Ships" and "Whaling Barks" - we cannot possibly elaborate on them all, but the very names have such a salty

tang and flavor that we can't resist a chant of them! Now this Caravel was the type that Christopher Columbus chose, a small structure belonging to the family of round ships, able, graceful, and swift for its day.



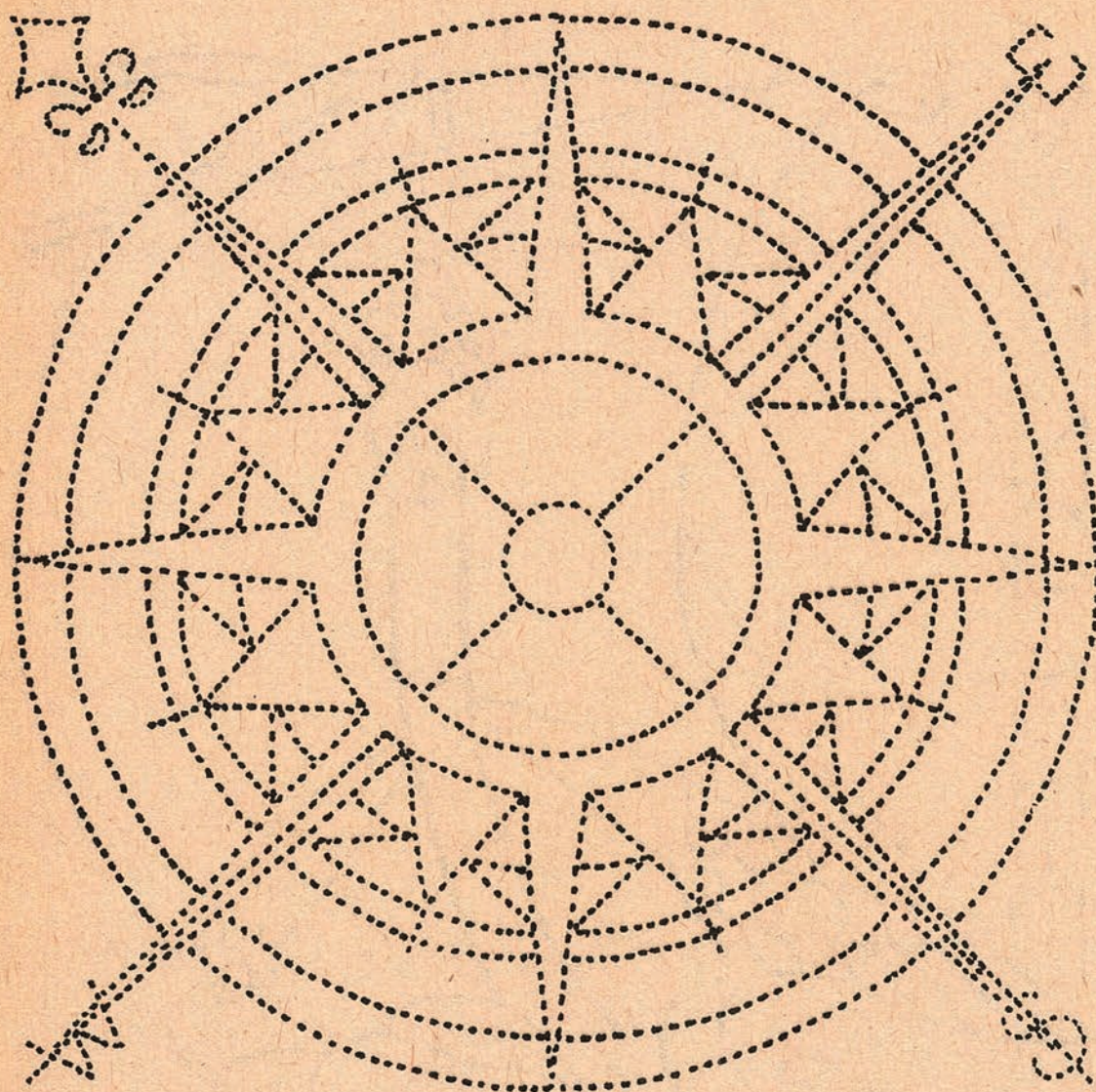
BLOCK NO. 8
ELIZABETHAN SHIP

Everybody knows that this Elizabethan galleon represents "Merrie England" in our ancestral gallery of sea-going craft. This is the era of Spain's "Invincible Armada" of Robert Louis Stevenson's "The

Merry Men". Raleigh, Drake, John Smith and their brave kind set forth for the New World in vessels of this type, battling the belligerent Atlantic for weeks of discomfort and uncertainty before sighting the shores of America.

We are suggesting nine-inch squares of eggshell percale or fine

gingham as a background for their designs. There will be 36 ships of this size in the series, together with quilting designs for the plain squares and a large applique panel for the quilt's center. You cannot afford to miss a single one, as the completed quilt is as charming as it is unusual.



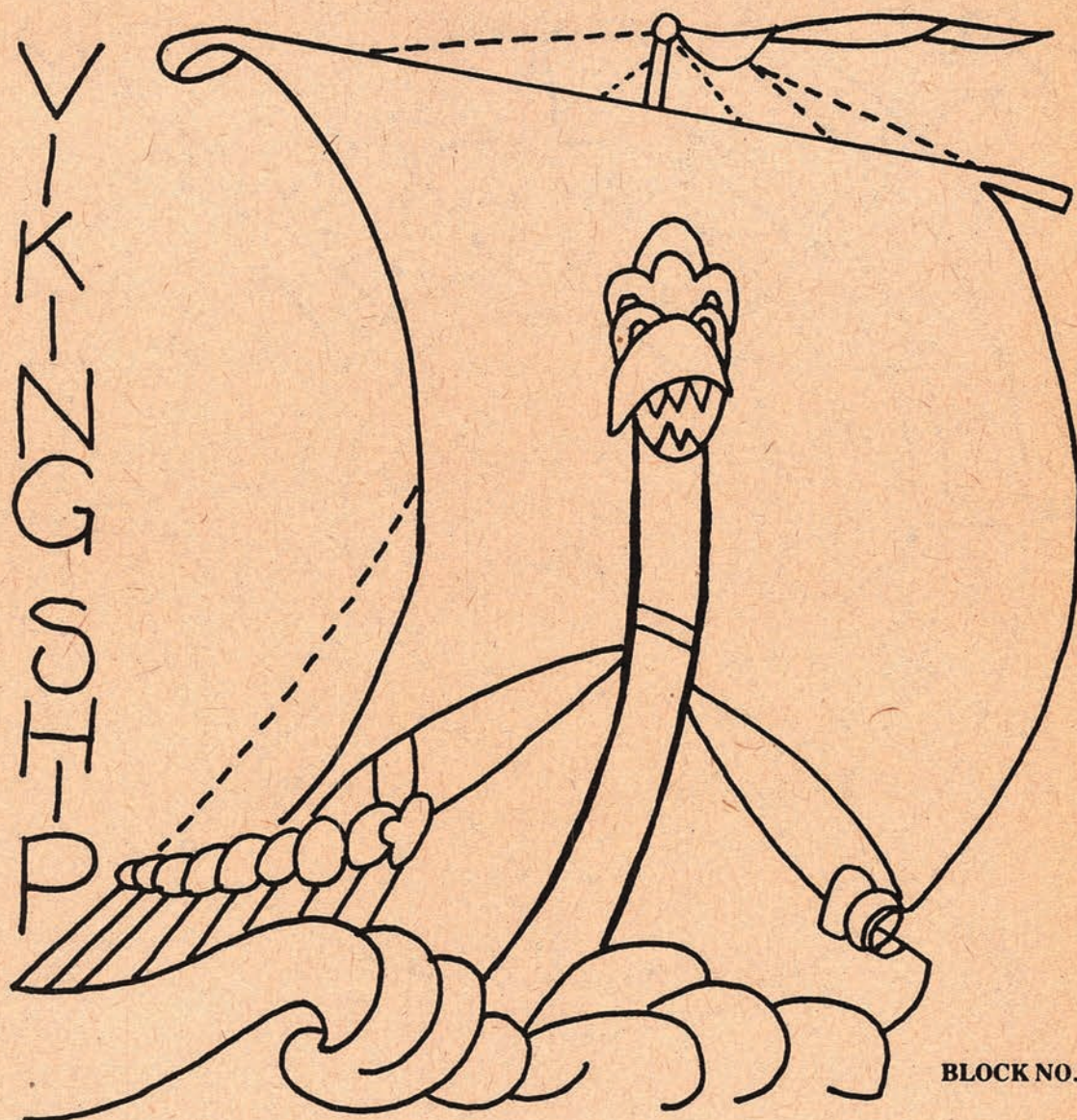
BLOCK NO. 9 QUILTING DESIGN

For those of our quilt makers who are so eager to really have this stunning coverlet complete and ready to use, we are now publishing one of the patterns for quilting the squares between ship blocks. As shown in the introductory plan for the entire quilt, the compass quilting repeats on twelve blocks. These together with eight quilted anchors and ten cable

blocks may be transferred onto a cloth of slightly darker value such as deep ecru with the eggshell tint of the ship blocks, or a soft blue would give an effective contrast. Since these designs are to be repeated so many times it might be well to perforate them onto tough paper with a needle and stamp them with regular stamping paste.

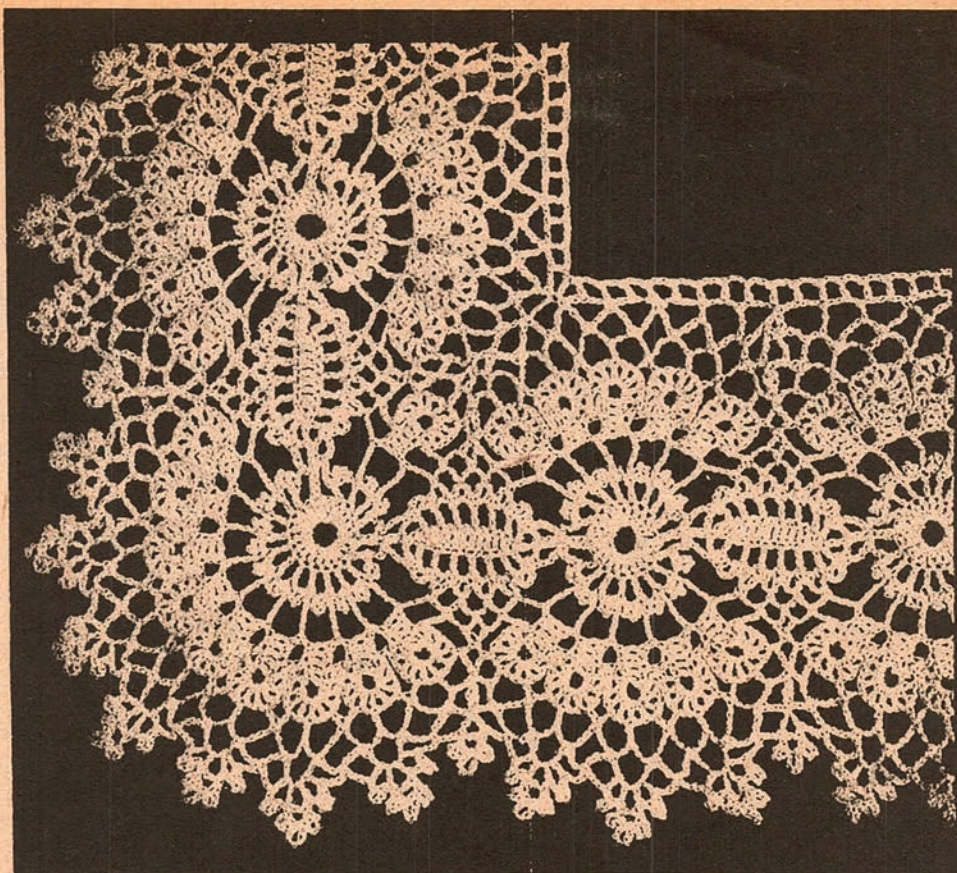
As an embroidery motif this compass would be interesting done in bright colors on linen crash pillows or the ends of a li-

brary table scarf. Some areas could be filled in solidly with single stitch; and some of these same smaller areas could be omitted entirely when used as a quilting pattern. Yes, the ship blocks too will have to be quilted, because quilting is necessary to hold the cotton interlining with which any regulation quilt is filled. Of course, a "spread" just lined for a neat finish with sheeting may be simply tacked at all block corners to hold it firm and flat.



BLOCK NO. 10

We have received a number of inquiries from readers who would like to purchase the entire series of "American Ships" quilt patterns without waiting for them to be printed in this magazine. You may obtain the series, which consists of at least 50 Thermo-Faxed sheets, by writing to American Ships, P.O. Box OTN, Portia, Ark. 72457. Price is \$13.50 for the set, and includes postage and handling.



"SPIDER WEB" LACE CORNER

This has five groups on each side of the rosette and for the corners, nine on the lower and one on the upper part. Commence with ring of 8 chain, work 10 treble into first half of ring, work like first row in the Insertion Corner, making 10 treble in the first half of each ring, and 14 treble in the corner ring, repeating the ovals and rosettes alternately until the work is long enough before making another corner. Work another row like the second row in the Insertion Corner, but only making 7 picots on each side of rosette. Work a row similar to each of third, fourth and fifth rows of the Insertion Corner, and make the other side of work to correspond. In fifth row repeat from * to * three times, then repeat this whole row along the length of insertion. After the fifth row work for the heading.

1ST ROW: 6 chain, 2 double into each loop, with 6 chain, 1 double into the hollow between the patterns, 3 chain, 1 single into centre of last 6 chain, 2 chain, 2 doubles into next loop, repeat round at the corner, working 5 chain, 1 double in the last loop, 1 chain, 2 treble worked off together into spaces of two chain, 1 chain, 1 double into next loop, 2 chain, 1 single back into 5 chain, 2 chain, 2 double into next loop, 2 chain, 1 single back into opposite loop, 3 chain, 2 double into next loop, repeat to end of row.

2ND ROW: 1 double in centre loop, 5 chain, 1 double in next, 5 chain, 1 treble in next, 4 chain, 1 double treble in next, 7 chain, 1 double treble in the same loop, 1 double treble in each two chain, and 1 double treble in next loop, 2 chain, 1 single in fifth of seven chain, 4 chain, 1 double treble in

the same loop, 4 chain, 1 treble in next loop, 5 chain, 1 double in next 5 chain, repeat to end of row.

FOR THE CORNER: 1 double in the last loop, 1 double treble in the centre, 1 double in next loop.

3RD ROW: 2 chain, miss 2, 1 treble.

FOR THE EDGE. 1ST ROW: Like the first row of heading.

2ND ROW: 1 double in the first loop, 3 chain, 1 treble in next loop; 1 picot (5 chain, 1 double in first), 1 treble in same loop, 3 picots as follows—5 chain, 1 double in first, 5 chain, 1 double in double, 4 chain, 1 double in double, 1 treble in last treble, 1 treble in loop, 1 picot, 1 treble in loop, 3 chain, 1 double in next loop, repeat twice, and in the hollow work 2 trebles with the group of 3 picots between.

Contributed by Vera M. Hayward.

? " ? " ? " ? "Query & Quote"

The October-November 1975 issue was my introduction to "Olde Time Needlework" The patterns bring back many memories. I put myself through high school by selling the crochet, knitting and embroidery work I did from patterns and from original designs. Yes, I mean high school for I date that far back. Back to the days before the passage of the Adolescent Act, when we paid tuition to attend high school. I think we valued it more highly because it cost us something.

I too, traffic in words for they have always fascinated me. Naturally I was 'hooked' completely by the editorial. According to Webster's International Dictionary, the couvrepied is of French derivation and means - small coverlet or rug. I am guessing further that it means cover for the feet. I recall that the Church Ladies made and still do small patchwork coverlets, padded, about 48" square for the old folk in the nursing homes. They were used by the patients to throw across their knees or feet on chilly days when sitting outdoors. In French Canada (here I go again, dating myself) I should say Quebec, I have heard them referred to as "couvrepied". Congratulations on an interesting and delightful publication.
 Eileen Sheila Hill, 20903 Cajon Blvd., San Bernardino, Ca. 92407

In the May, 1976 issue I note the editor's request for sources of wood-fibre for flowers. The 1976 Spring & Summer Lee Wards' catalog, No. 84 has a whole page of items, even to the little square box used to make the flowers. My mother made many bouquets of these pretty flowers.

I have many crochet patterns for scarves, doilies, bags and hats made from Corde' and wonder if Xeroxed copies would be sufficient for use in the magazine. I hate to part with my copies but would love to share them.

Also, what is Japanese crepe and where would you find it for

the pretty potholders on page 52? Elsie L. Blain, 1700 N. New York, Peoria, Ill. 61603

We appreciate the source of supply for the wood-fibre, and hope that this fascinating craft will experience a revival. We're sorry that Xeroxed copies will not reproduce well enough to use in the magazine. We could have the directions reset, but they would be of little use without the photographs.

We cannot suggest a source for Japanese crepe, and have not seen a fabric by that name in the stores. The potholders on page 52 of the May issue would be attractive in sateen or polished cotton. Readers may have other suggestions.

The Editor

These books might interest readers of Olde Time Needlework and may be requested from the public library: "A Stitch In Time" by Jane Waller is a collection of knitting and crochet patterns that were printed in magazines from the 1920's to the 1950's. Included are 1920 tennis sweaters, swimsuits, hats, evening gowns and a 1940's peasant sweater set: "The Evolution Of Fashion", 1066 to 1930 by Margot Hill and Peter Bucknell, contains illustrations of the costumes worn from 1066 to 1930 and patterns for them, which must be enlarged. Only one size is given.

"Fashion Through Fashion Plates" by Doris Langley Moore is a selection of plates illustrating the fashions of the years 1771 to 1970.

I have not yet seen "A Treasury Of Needlework Projects From Godey's Lady's Book" edited and compiled by Arlene Z. Wiczky, but it sounds delightful. Included along with hundreds of other items are the instructions for embroidered footstools, Berlin wool work, slippers, a latch-key pocket and a gypsy jewel basket. Complete and easy to follow illustrated

instruction for each of the projects in the book is provided.

I enjoy the feature "Fashion Through the Years" very much, and also the designs of Mary Card. A Friend

In reference to Mrs. Moffett's query in the March, 1976 issue, I got very good service last year for out-of-print books from the Chicago Book Mart, P.O. Box 613-B, Chicago Heights, Ill. 60411. It took the nice man about a month to locate "The Specialist" by Chic Sales.

Mrs. Frances P. Stewart, 1203 Patterson Rd., Dayton, Oh. 45420

A friend of mine who is 85 years young has asked me to finish a piece of hand work for which I am unable to find the thread. This item was in a box of things which she bought at an auction. It is a linen scarf and is of linen color. It resembles the Battenberg lace on page 36 of the Feb. - March, 1976 issue.

The scarf has one end finished and the work is all done on top of the cloth except the edges of the square and then the linen is cut out of the square and leaves a beautiful lace corner.

In the article No. 100 linen thread was mentioned, and I have come to the conclusion that the scarf is worked with linen thread. Is it possible to buy this thread? I have looked at all the department stores and embroidery shops and can't find any. The pattern is stamped on the other 2 corners, and I think I could finish the piece if I can find the thread.

Mrs. Jalina M. Kemmer, R.R. 2, Box 68, Wyaconda, Mo. 63474

I have a magazine clipping which came from either Needlecraft or Modern Priscilla, probably in the 30's. It shows a beautiful doll called "Pretty Miss Penelope" designed by Dorothy W. Heizer. Can someone please tell me if the designer is still alive, and if possible give me her address? I would like to make some of these dainty cloth dolls for sale at the gift shop of our Hospital Auxiliary.

Mrs. Ernest W. Osgood, 1139 Adrienne Way, Santa Rosa, Ca. 95401

I would like to find out where I can buy instruction books for knitting the beautiful Scandinavian sweaters. Most yarn shops and other stores carrying yarn don't seem to have much variety in Scandinavian sweater instruction books. Can anyone tell me of a source of more selection?
Jayne Johnson, 2239 Vorhof Dr., St. Louis County, Mo. 63136

Can someone tell me how to take a braid of my hair and make it into a wig? What is used for the foundation? How does one fasten the hair to it?

Also, would like to buy a tatting shuttle larger than the standard metal 2 piece or the plastic 1 piece. I'd like more tatting designs. I have the Colonial girl and butterflies in several sizes, also a cat.
B.F. Parsons, 215 N. Arthur, Eldorado, Ks. 67042

I am sending along two old patterns from Boyd Import and Mfg. Co. This crochet book was put out around the turn of the century. Hope they will help.

I need help to find some transfer patterns that were put out in the mid-twenties. They were the 12 Zodiac signs, also the 4 words (characteristics) for each zodiac sign. The four words were embroidered on white strips that went around the center block that had a zodiac sign. Will pay for these patterns.
Vera M. Hayward, 16 Clay St., North East, Penn. 16428

When I was a young woman, I learned to make the fine filet lace (not crochet), and would like to take it up again, but am unable to find the so-called "needle" which was used for carrying the thread. Does someone know where I may purchase these?
Mrs. Chris Gaffoli, 129 Deya St., Weirton, W.V. 26062

I would be very interested to hear from someone who has heard of "beadpoint". I understand it is at least 250 years old and coming in style again.
Mrs. Olga Heinecke, R.D. 2, Box 328, Stroudsburg, Penn. 18360

I have recently been doing some cutwork embroidery and need a

stiletto desperately. Would anyone have one they'd be willing to sell? I also have lots of old crochet and knitting patterns to trade.
Mrs. Alan C. Fletcher, P.O. Box 67, Menomonee, Wis. 54751

Would like to find a pattern for the two headed doll with one end sleeping, and dressed in a nightgown, the other awake with dress on.
Mrs. W. Bode, 218 Callahan Dr., Canfield, Oh. 44406

Does anyone have the Sept., 1973 Olde Time Needlework Patterns and Designs? I am looking for a tatted cap pattern that was in this issue. I will be happy to buy the magazine or borrow it to make the cap and return it to you.
Mrs. R.C. Thomas, Bruce, Miss. 38915

I need some iron-on transfer patterns to stamp on blocks for setting a quilt top together. The fill in blocks are plain and I want to do fancy quilting on them, and need a stamp-on pattern. Can someone tell me where I might find some?
Mrs. Otto Boothe, 1827 South 14, Chickasha, Ok. 73018

I have a book called "Treasures in Needlework", first published in 1870 by Mrs. Warren and Mrs. Pullman. This book has 448 pages of the handwork of days gone by, and is truly a treasure to any woman. Ever hear of frivolite? It's edging for ladies' jupes and children's drawers, made of tatting. Mrs. Pullman gives directions for a gentleman's purse which is beaded and banded.
Rosalie Parker, 920 N. Nokomis Ave., Lakeland, Fla. 33801

I'd like to see some patterns for circular lace doilies that are knitted, appear in the magazine. For some reason, they are rather difficult to find. Knitted on number 13 or 15 needles, they make beautiful shawls and tablecloths. If any readers have instructions for these and would like to share them with me, I would greatly appreciate it. I am also looking for directions for making the Shet-

land lace shawls that were once so famous. I am willing to pay a reasonable amount for any patterns or directions in either of these two categories. I think this magazine is doing a marvelous job, and I especially appreciate the round tablecloth in filet crochet in the Nov. 1975 issue.

L.K. Meeker, 3145 N.E. 27th, Portland, Ore.

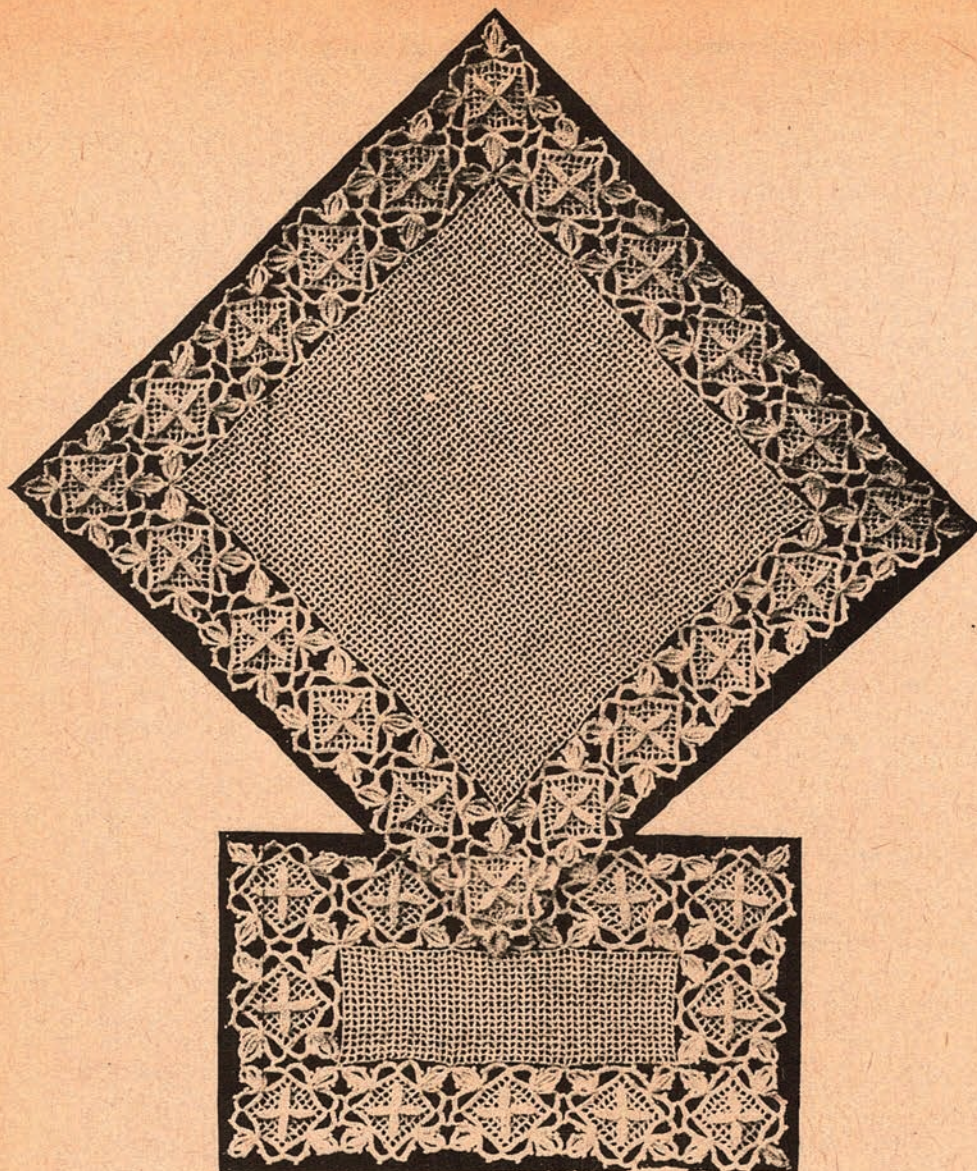
Mrs. D. Elliot and several others in Tower publications have wanted to know where to get tufting cotton. In one of my English magazines they state that the Lily Company has the Sugar and Cream cotton yarn that can be used for tufting. Have been looking for these patterns which I lost in moving. A sock pattern that was sold in leaflet form during W.W. II. It had a beer mug on each sock with one initial on each sock plus the foam spilling out of the mug in angora yarn, very realistic. Also the crocheted needlepoint pictures as well as coasters in the Old Country Gentleman that Ester Parnell Hewlett designed. In fact, any patterns tatted or crocheted as well as other crafts from the Country Gentleman especially Miss Hewlett's design. She was such a marvelous designer. Please let me know what you would like for these.

Mrs. Glenn Swope, 1118 N. Central Ave., 21, Glendale, Ca. 91202

I would like to crochet a canopy top for my daughter's double bed. So far I have been unable to find any pattern. I wonder if any of your readers could help me?
Mrs. Stephanie Klima, 103 Linden Drive, Painesville, Ohio 44077

I'm looking for a pattern for a real pioneer woman type poke sunbonnet. I'd appreciate any help readers could give me.
Sylvia Fellows, 4718 Maychelle Dr., Anaheim, Calif. 92807

I would like to hear from someone who can re-do a down comforter, full bed size. It would need additional down, which I can supply, and must be re-stitched. If interested, please write and tell me what you would charge.
Loretta Mudd, 414 Meadow Lane, Libertyville, Ill. 60048



Motifs are made first and joined.
The center filling is simple filet.

UNUSUAL AND SERVICEABLE LUNCHEON-SET

The oblong doilies and square centerpiece of this "three-in-one" luncheon or breakfast set have centers of filet crochet in plain or open spaces. Such a foundation is very attractive, especially if of

coarse thread, and protects the polished surface of the table quite as effectually as does the linen or other woven fabric generally used, while the dark wood shows prettily through the openings.

Each medallion requires 16 spaces for joining. It is better to make the border first, then the center, joining it as you work.

FOR THE MEDALLION: Using crochet cord, or No. 5 crochet thread, make a chain of 29 stitches, turn.

1. A treble in 8th stitch, 7 more spaces (of chain 2, miss 2, 1 treble), turn.

2 to 8. Eight spaces (chain 5 for 1st), turn. This should give you a square measuring about one and one half inches.

9. Make 4 doubles in 1st space, (3 doubles in each of 6 spaces, 7 doubles in corner space) 3 times, 3 doubles in each of 6 spaces, 3 doubles in corner space, and join to 1st double.

10. Chain 12, miss 4 spaces and fasten over next treble, chain 20, fasten in same place, chain 12, fasten in 4th double of next corner; repeat around, fastening last chain where 1st started.

11. Make 5 doubles, (picot of 3 chain, 5 doubles) twice, all under 12 chain, (6 doubles, picot) 3 times, 6 doubles under the loop of 20 chain, fasten in top of the treble where chain started, chain 9, fasten to inside of loop, at top, directly under the 2d picot, turn, 1 single, 1 double, 5 trebles, and 2 doubles on the chain, (5 doubles, picot) twice, 5 doubles under next 12 chain, and repeat; join and fasten off.

If preferred the border of the medallion may be made at once, thus: Four doubles in 1st space, 3 doubles in each of 3 spaces and double in top of treble, chain 12, turn, fasten back in 1st double made, turn, fill the chain as directed with 5 doubles, (picot, 5 doubles) twice, fasten over treble, chain 20, turn, fasten in same place, turn, fill the loop as before, fasten, chain 9, fasten in top of loop, turn, 1 single, 1 double, 5 trebles and 2 doubles on chain, fill next 3 spaces with 3 doubles each, 4 doubles in corner space, chain 12, turn, fasten in 1st double, turn, fill the chain, 3 doubles in each of 4 spaces, double in treble, turn, chain 12, fasten in same stitch with last chain, turn, and repeat.

For the overlay at center of medallion: Fasten to the treble between 4th and 5th spaces of 4th

row, chain 10, fasten to treble between 1st and 2d space of 1st row, turn, 1 single, 1 double, 7 trebles, 1 double; make 3 more petals or leaflets in the same way, joining each to the treble of corner space.

Join 2d medallion to 1st thus: Fill 1st chain as directed, 6 doubles, picot, 6 doubles in corner loop, chain 2, drop stitch on needle, insert hook in corresponding picot of 1st medallion, pick up the dropped stitch and pull through, and continue with 6 doubles, and so on; join the 2d picot of next chain and 1st picot of next to corresponding picots of 1st medallion, then the corner loop, as before.

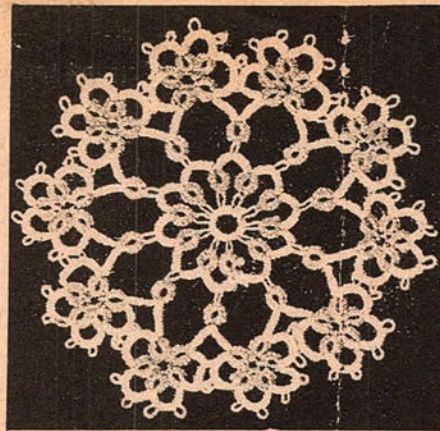
Five medallions are joined in a row for the side of doily, and six for the centerpiece. To turn the corner, join the next medallion to the second side of the last, bringing 3 corner loops or leaves together; join next 2 medallions as usual, then turn the corner and proceed as before, joining last medallion also to 1st; join the medallions for the centerpiece in same way.

For the center of centerpiece, in plain filet: Fasten in at the inner corner, where 3 loops are joined to the same picot, chain 17, a double in next picot, chain 11, a double in next, chain 17, a double where next loops join; repeat. If you find the chain too long between joinings, make the 1st of 11 stitches, 2d of 7, 3d of 11, and so on, or have the chains just long enough to extend evenly between picots.

2. Make 48 spaces along the chain, a treble coming in each fastening double; if the shorter chains are used in 1st row, miss but 1 stitch of chain between trebles.

3. Chain 5, treble in next treble, chain 2, and repeat until you have 48 spaces, turn.

Continue in this way, joining at beginning and end of 6th row of spaces to the 2d picot of 1st chain of side medallion, at beginning and end of 4th row following to the 1st picot of next chain, and at beginning and end of next 6th row to the picot joining the corner loops of medallions. The 48th row is joined at beginning and end to the picot connecting the 3 corner loops. Make the center of each doily in same way.



No.3

NO. 3

1. A ring, using white, of 1 double knot, picot, (2 double knots, picot) 9 times, 1 double knot, close, tie and cut thread.

2. A ring of 5 double knots, join to picot of center ring, 5 double knots, close; chain of 5 double knots, picot, 5 double knots; repeat rings and chains (the rings of pink and the chains of white), until you have 10 of each, joining last chain at base of 1st ring. Fasten off.

3. A ring, joining to picot of chain of last row; chain of 7 double knots; a ring; chain of 4 double knots, (picot, 4 double knots) twice; repeat until you have 4 chains and 5 rings, all joined to same picot; chain of 7 double knots; a ring, joining to next picot of center ring; 7 double knots; a ring; chain of 4 double knots, join to last picot of last chain of preceding scallop, 4 double knots, picot, 4 double knots; repeat

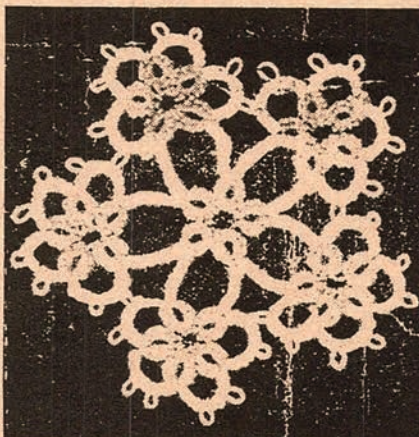
around, joining last chain at base of 1st ring.

NO. 4

A ring; a chain of 7 double knots; * a ring; a chain of 4 double knots, (picot, 4 double knots) twice; repeat from * until you have 4 chains and 5 rings, all joined to same picot; a chain of 7 double knots; a ring, joining to picot of 1st ring; a chain of 7 double knots; repeat from * around, making 5 scallops and 5 rings at center of medallion.

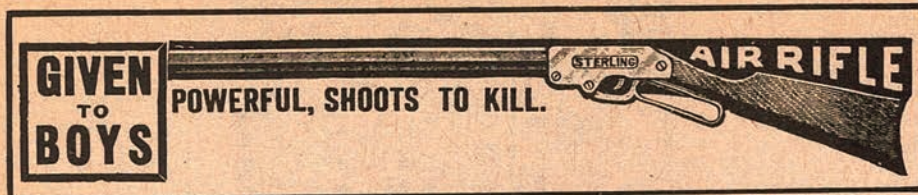
These examples show the pleasing variety of designs that may be formed from one motif.

The collars are especially pretty for children, and the little frocks may be still further embellished with medallions matching the neckwear. It is a very easy matter to make beading, edging, and insertion to match collars and medallions, and uses for all are limitless.



No.4

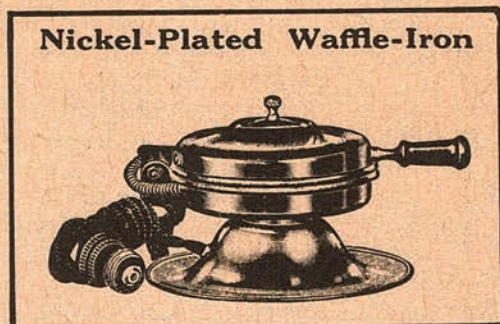
COLLECTORS' CORNER



In 1914, every boy wanted an air rifle. The National Gift Co., of Elmira, N.Y. promised one to any boy who could sell 20 packages of gold eyed needles at 10c each, giving a silver aluminum thimble free with each package. An incredible offer, designed, we suspect, for credulous boys.



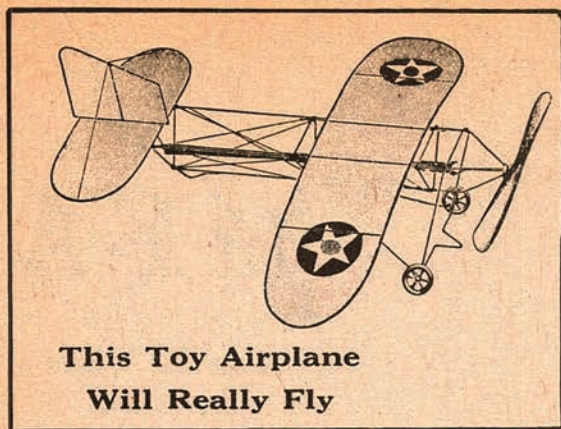
A sterling silver shuttle, fitted to the hand, with wide space for thread and a pointed end for picking up picots, could be earned in 1918 by selling only four magazine subscriptions.



If you could sell six two-year subscriptions to a needlework magazine back in 1930, you could own this electric waffle iron, complete with five-foot cord and plug, for 105 to 120 volts. The plug screwed into a light socket.



This "waterless" cooker was a fuel saver because an entire meal could be cooked on one burner. America was becoming vitamin-conscious, and this forerunner of the pressure cooker was hailed as an aid to the preparation of more healthful meals.



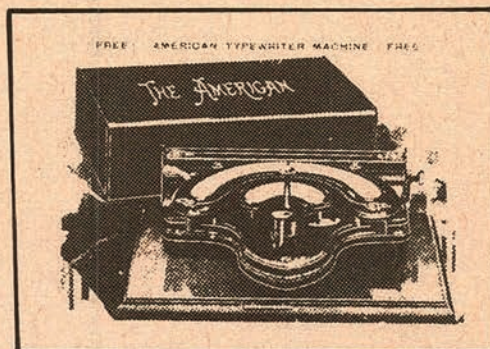
Made of wire, with wood propellor and wings and tail of silk, this 1929 model airplane could really fly. It was 12" long, with a 12" wing spread. The "motor" was a rubber band.



1918 was war time, and the right sort of children were expected to appreciate these patriotic dolls, made in America, of course. They were dressed in red, white, and blue, had unbreakable bisque heads and fully jointed limbs. Each was 14 inches tall. You could get either one for five magazine subscriptions.

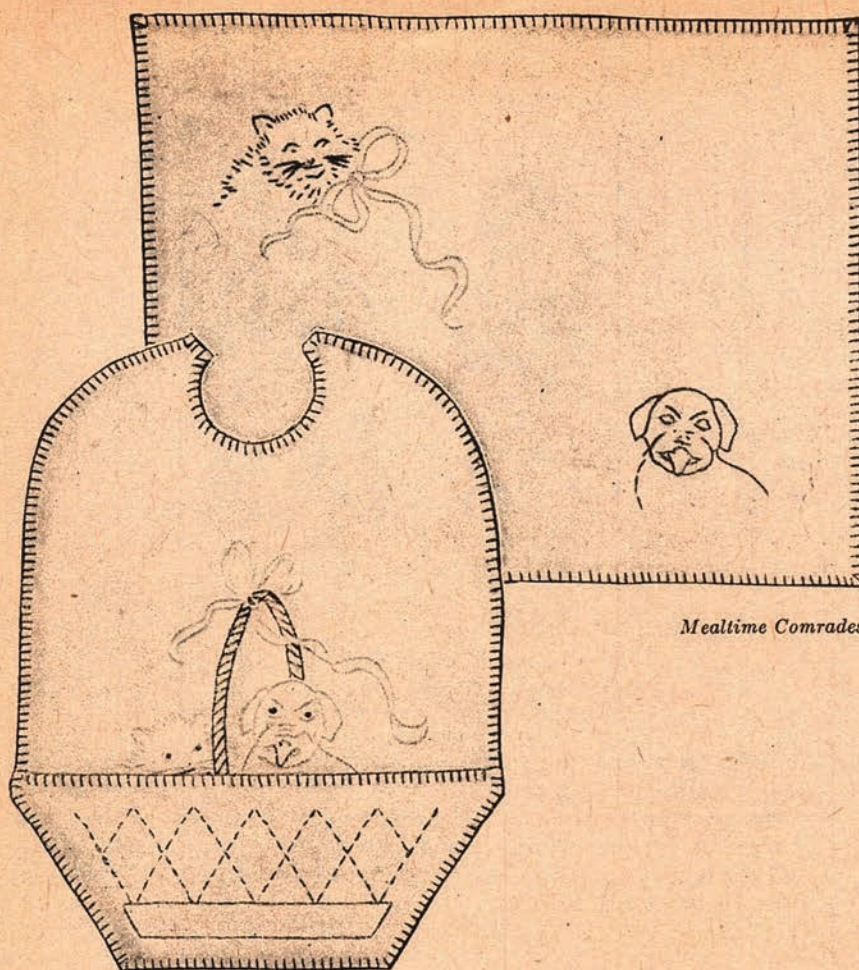


In 1922, women were wearing patent-leather belts on coats, blouses, sweaters, and loose-fitting dresses. You could get one in your choice of color and buckle finish for just two subscriptions to a popular women's magazine.



The industrious person who could send in the greatest number of yearly subscriptions to the Ladies' Fancywork Magazine, of Grand Rapids, Michigan, before May 1st, 1902, was promised this typewriter. It was guaranteed to be a highly finished instrument, constructed on scientific principles of the best materials. The magazine subscriptions cost 35c per year, in advance.

MEAL

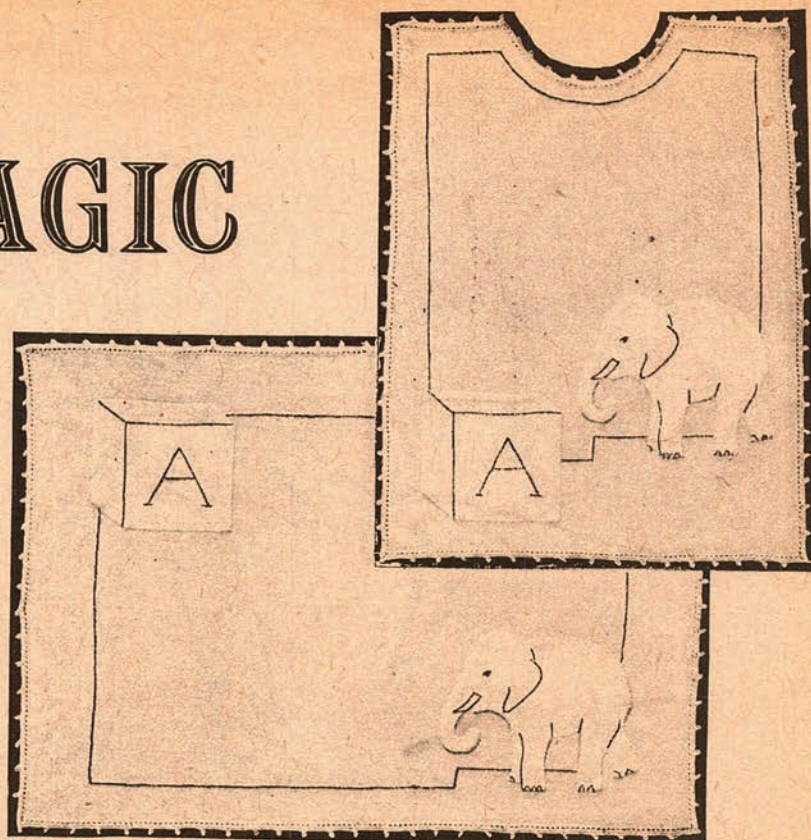


Mealtime Comrades

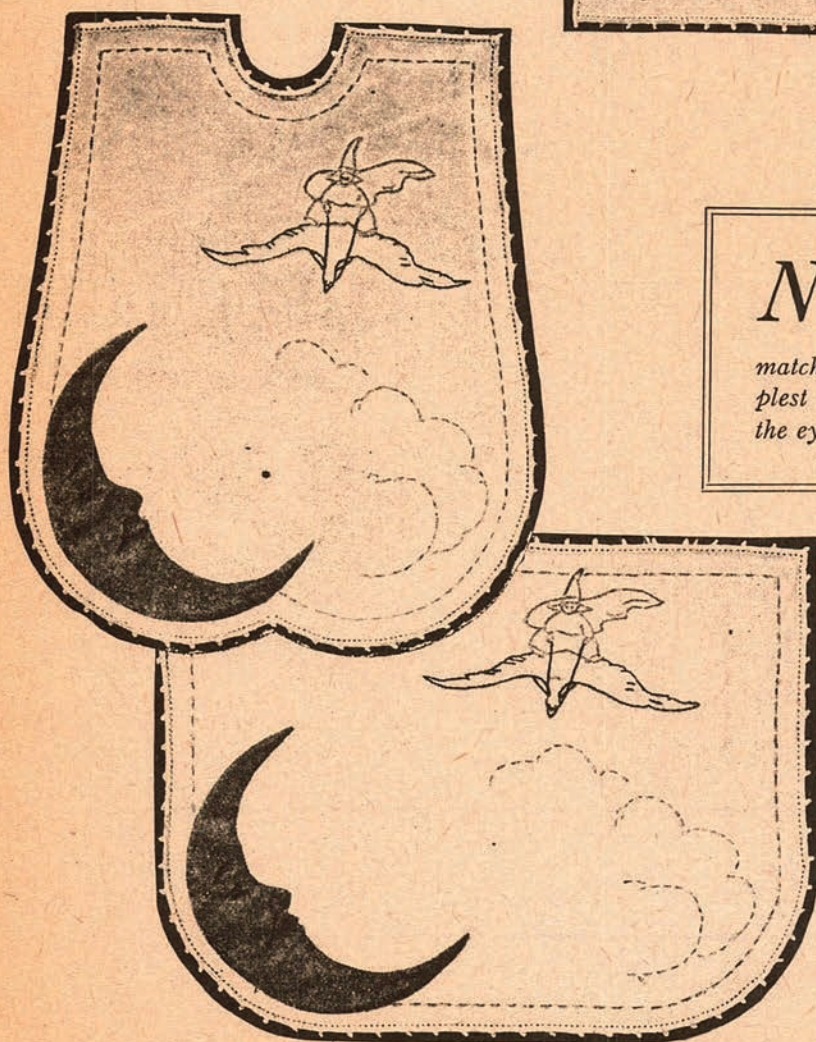


With Rose-Red Mouth and Sky-Blue Eyes

TIME MAGIC



Breakfasting with an Elephant

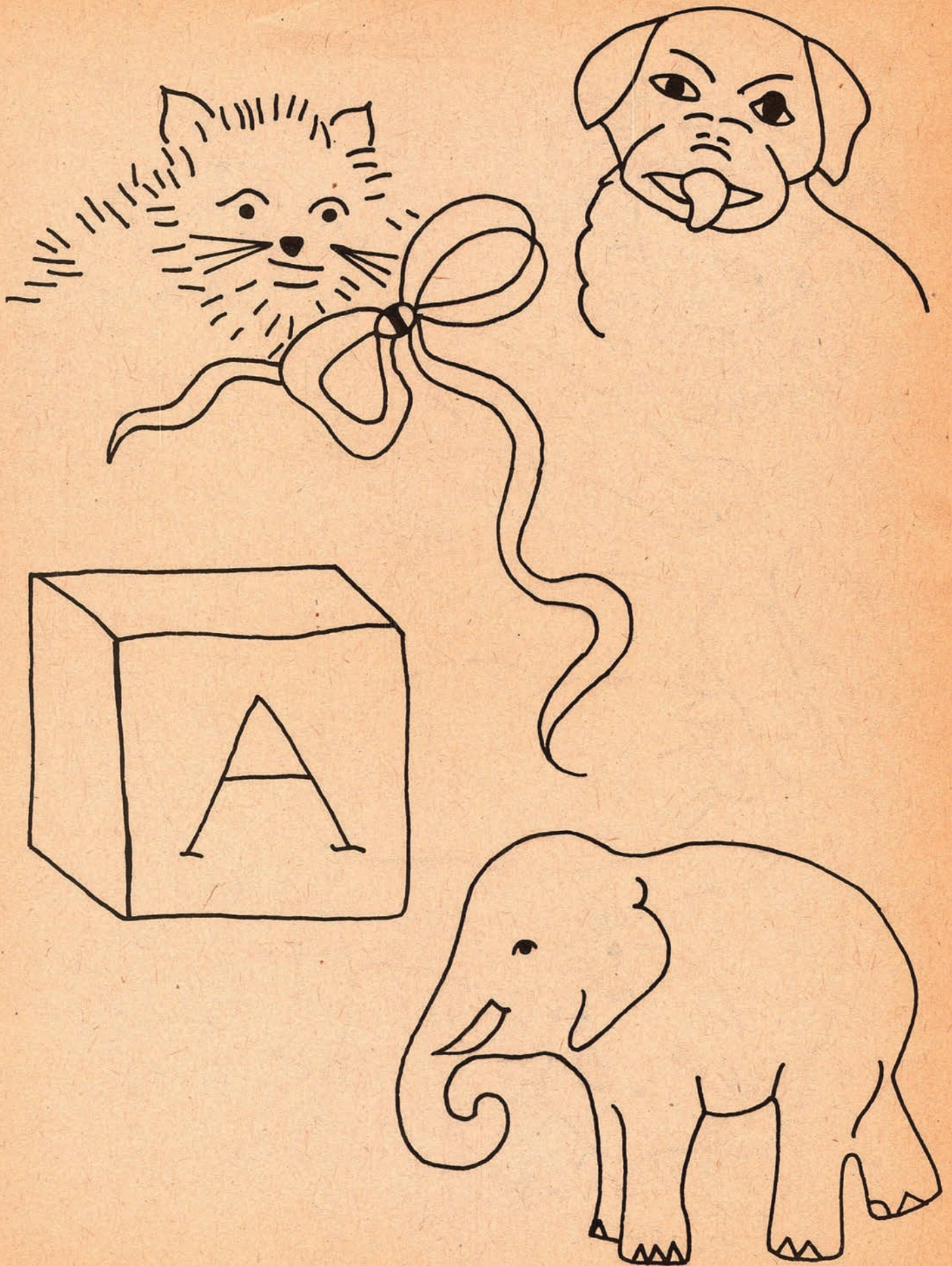


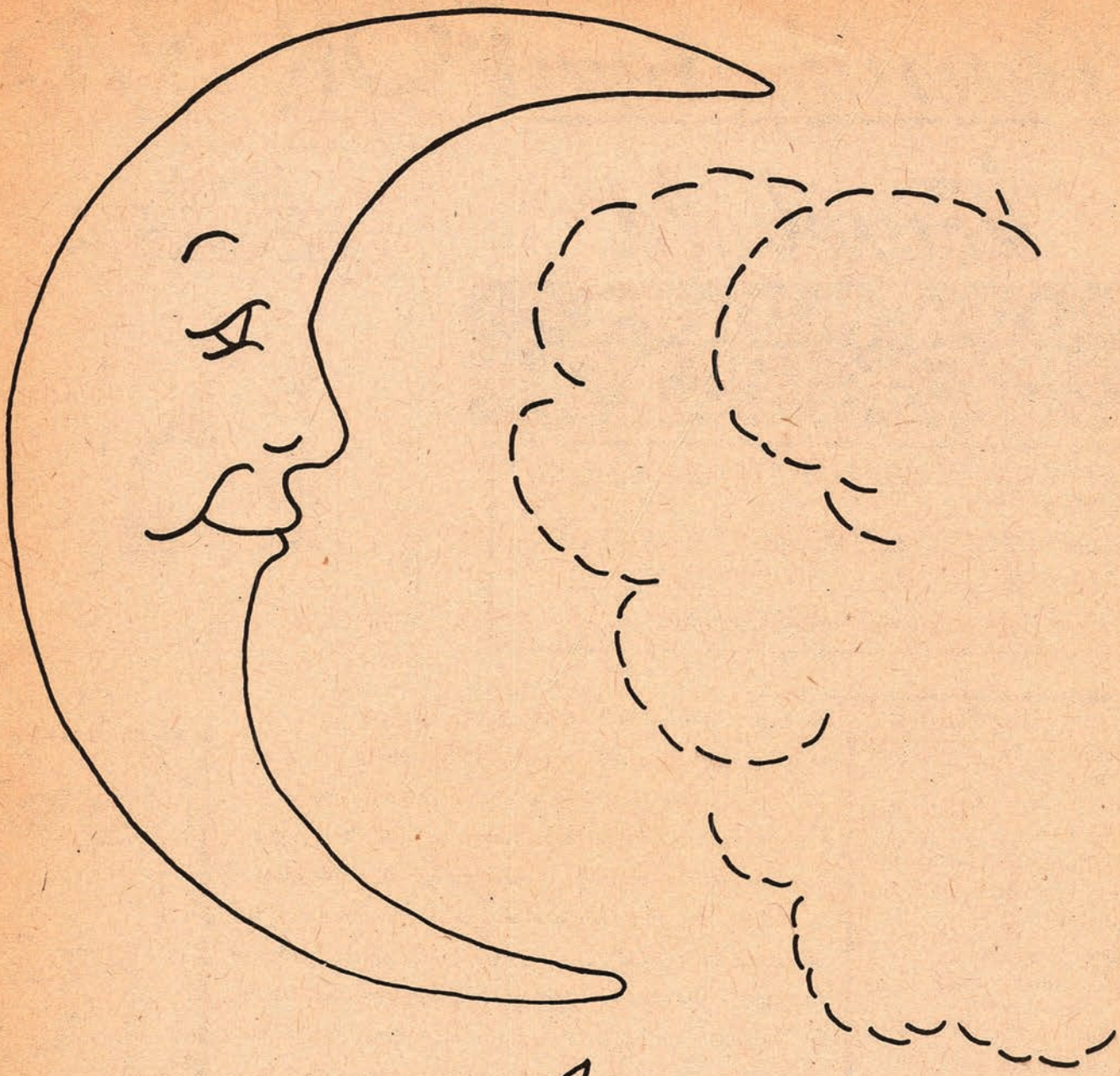
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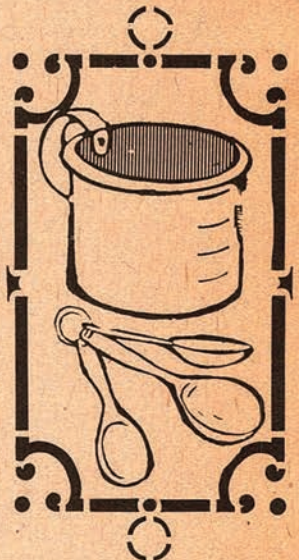
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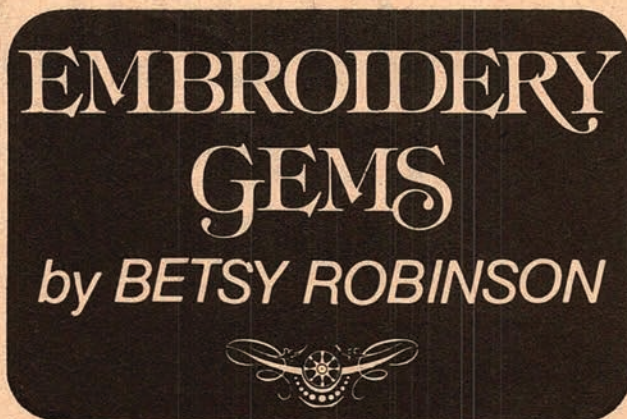
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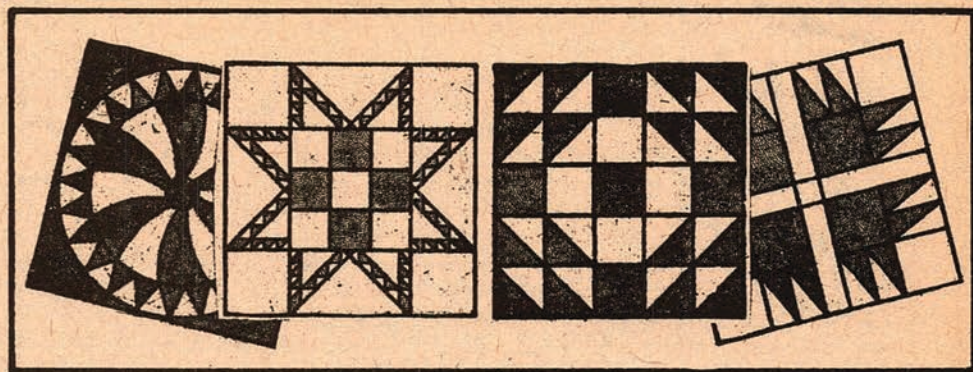
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